

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3412.

SATURDAY, MARCH 18, 1893.

PRICE
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ROYAL SOCIETY OF PAINTER-ETCHERS.
ANNUAL EXHIBITION of the Society, with a Selection from the School Works of Old Masters, NOW OPEN at the Society's Gallery, 40, Pall Mall East, from Ten till six. A. STEWART, Secretary.

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In accordance with the Intimation given in the Circular to the Members, dated 15th January, 1891, the business of the Club has now been brought to a conclusion.
Members or other parties having claims against the Club are requested to lodge the same with the undersigned on or before 27th inst. The Accounts and Books of the Club, with the final State of Intimations, may be Examined here by the Members on and after 31st inst.
R. T. MACQUEEN, Solicitor.
4, York-place, Edinburgh, 14th March, 1893.

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By order, HENRY TRUENOW WOOD, Secretary.
Society's House, John-street, Adelphi, London, W.C.

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Applications, accompanied by three original testimonials, stating qualifications and experience, must be sent to me by post to my Office, Church-street, West Bromwich, on or before MONDAY, the 27th inst. The Committee, after considering the applications, will by letter request the attendance of such candidates as they may select, and pay their railway fares.
By order,
H. WARD, Hon. Secretary.
West Bromwich, March 15, 1893.

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H. F. STOCKDALE, Secretary.

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On TUESDAY, March 21, PORCELAIN and OBJECTS of ART of the late C. J. READ, Esq., of Mrs. STEELE of Brighton, PORCELAIN and FURNITURE, formerly the Property of the late Right Hon. STEPHEN RUMBOLD LUSHINGTON, and others.

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On WEDNESDAY, March 29, the COLLECTION of OLD ENGLISH PORCELAIN of the late JOHN STRATFORD KILWAN, Esq.; a COLLECTION of PORCELAIN, the Property of a LADY of HANK, and TAPES, PORCELAIN, and DECORATIVE OBJECTS from Private Sources.

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CONTENTS.

	PAGE
THE DUKE OF ARGYLL'S POLITICAL ECONOMY ...	337
AN ACCOUNT OF PATAGONIA ...	338
PATER'S LECTURES ON PLATONISM ...	339
A HISTORY OF YORK ...	340
THE STANFORD DICTIONARY ...	341
NEW NOVELS. (The Heavenly Twins; A Woman's Loyalty; in a Promised Land; Berris; Love in a Life; A Deplorable Affair; The Devil's Diamond; and Five French Novels) ...	342-343
OUR LIBRARY TABLE—LIST OF NEW BOOKS ...	344-345
THE FROZEN RIVER; 'SCANDAL ABOUT QUEEN ELIZABETH'; REMINISCENCES OF M. TAINIE; THE PANTHEON OF THE PANAMOO INSCRIPTIONS; DANTE AND THE 'MAHABHARATA'; 'THE BARRIN' O' THE DOOR'; SALE; MR. FREEMAN AND THE 'QUARTERLY REVIEW' ...	345-347
LITERARY GOSSIP ...	347
SCIENCE—THE GREAT SEA-SERPENT; ANTHROPOLOGICAL NOTES; SOCIETIES; MEETINGS; GOSSIP ...	348-350
FINE ARTS—EXCURSIONS IN GREECE; LIBRARY TABLE; INSTITUTE OF PAINTERS IN WATER COLOURS; NEW PRINTS; SALES; GOSSIP ...	350-353
MUSIC—THE WEEK; BACH'S TRUMPET PARTS; GOSSIP; PERFORMANCES NEXT WEEK ...	354-355
DRAMA—GOSSIP ...	355

LITERATURE

The Unseen Foundations of Society. By the Duke of Argyll. (Murray.)

THOUGH this is far from a faultless work, and, through over-eagerness or inadvertence, the author has burdened it with an amount of error and distortion that forms a serious deduction from its merits, it is, on the whole, a book of such seriousness and strength—a strength, no doubt, considerably diminished by verbiage, diffuseness, and want of order—as to be creditable to any writer, especially to a practical politician, who is also, and has for many years been, a hard-working and prudent landowner like the Duke of Argyll. It is a pity he cannot write more calmly. There was no need to tell his readers—at least to tell them with such passion—that the theories of Ricardo and even of J. S. Mill are seriously misleading. We are not aware that anybody at the present day takes even the latter of them for an infallible guide. The famous denunciation of them by Jevons—again quoted (and more than once) in the present volume—is not now needed; and its perverse injustice, clearly and judiciously pointed out ten years ago by Prof. Sidgwick in his still valuable treatise (to which the Duke, we think, makes not a single allusion), is so flagrant and enormous that it should never have been revived. Jevons noted and truly supplemented a deficiency in Mill's theory; others have enlarged and corrected it at other points. It is, then, in such a recent presentation of the subject as is given by Prof. Sidgwick and Prof. Marshall that the critic or innovator should look for weaknesses to attack or gaps to fill up. The Duke is not afraid to cross lances with Prof. Marshall, with what success we shall inquire presently. Meanwhile it is a pity that an economist who has read and thought so much should feel bound to recall the temporary anarchy of twenty years ago, and to pose as the reconstructor of a tottering science. The anarchy is past; no new saviour of society is now called for.

The Duke, however, has much to bring to our notice, though whether, interesting

as it is, it should lead us to reconsider any established economic doctrines may be doubted. He comes forward, as is natural, as a champion of the landlords. We say this in no invidious sense. The best specimens of that class have been, in England at least, without doubt great public benefactors. We will go further. We will admit with the Duke—and we thank him for his convincing proofs of it—that, with human nature as it is, the owning of the land by individuals was not merely inevitable, but has proved an inestimable benefit, the steady and indispensable fulcrum for human progress in humanity's most turbulent ages. Nothing is more striking than the picture the Duke presents us of a certain Arab sheikh, flourishing, we understand, at the present moment, and sovereign landlord to a large number of cultivators, from whom he receives one-fifth of their yearly produce as rent. The Socialist might be tempted to call him a lawless robber, a violent appropriator. But the fact is that this strong and sagacious man, by seizing and keeping this land through his own force of will, skill in organization, and aptitude for command, has reclaimed it from the depredations of the Bedouins of the desert. It is he who has given it its value by giving it security; it is he who has ensured employment to the laborious cultivators, which their own readiness to work would never have found for them. All this is an object lesson of the highest value in the history of civilization. That it proves Socialism entirely out of place in the Syrian desert we cordially admit. But if the Socialist argues that it is not the Duke of Argyll, but the State, that now gives security to the Highland farmer, and that the State is, therefore, entitled to any payment for such security, we hardly see how the Duke would answer him. But this is not all. The Duke, strong in the consciousness of the service his ancestors conferred on the peasant, not merely claims the payment that was deservedly rendered to them, but demands that the whole modern theory of rent should be revised in the light of his meritorious researches. Here, again, we could wish he had given more attention to Prof. Sidgwick's statement of that theory, and to his criticism of Ricardo's historically famous, but most inexact exposition of it. Mr. Sidgwick points out that Ricardo gave, in apparent unconsciousness, two, and indeed three, theories respecting rent, of which one explained what causes at present establish and determine it, a second explained its genesis in the past. The faultiness of his history has already been shown in one direction by the American economist Carey. A more radical incorrectness in it is plainly suggested by the Duke's Syrian apologue, and the remarks and illustrations it leads to. Carey noted that early settlers in a new country do not commonly begin by taking up the richest land. The Duke observes still more trenchantly that this very process of "taking up," so lightly spoken of as if it were a mere nothing—as if, even eked out with claims for reclamation and permanent improvement and enclosure, it could hardly pretend for a moment to make any demand on the annual cultivator—was in reality a

step full of peril, danger, and labour. The pioneer had to face solitude, wily and ferocious enemies, and risk of starvation without hope of the alleviation possible to those in the heart of a settled district. Of all this Ricardo's club and country-house view of history took no account at all. But this is only one phase of Ricardo's doctrine. The Duke has still to show that his weighty objections to it affect in any way the better known and far more important theory as to the present determinants of rent.

In fact, the Duke does not attempt to show it. He makes, indeed, no admission, and displays a seemingly entire unconsciousness, of the irrelevance to this latter theory of his picturesque account of the ages of violence and early settlement. Yet he actually attacks the theory with an entirely new set of weapons. And very pointless not a few of these weapons are. First of all he thinks it necessary to deny that there is any "rentless" appropriated land at all. When one thinks that this statement must be intended to cover not Great Britain only, but the whole region from which civilized men supply their wants, one stands aghast at its boldness. To show its absurdity there is no need to go beyond Great Britain, or to ask for any information beyond what the Duke himself has supplied us. Speaking as one possessing the "right of ownership over many thousand acres of bog, rock, and moor," he says, "I can testify to the fact that not one acre of these surfaces, except actual water and actually bare rock, is without some contributory value to the rent" (p. 299). Are, then, the water and the rock no part of the acres at all? They are popularly supposed to be a large part. But, large or small, here is "rentless land." The Duke is, in fact, unusually careless here. What he is really interested in denying is, as he puts it (p. 301), "the existence of rentless yet cultivated land." He allows that the most recent economic writers, who continue to base themselves on Ricardian theory, do not find it necessary to assert the existence of such land; and he himself, when he grapples with that theory, and, as he flatters himself, completely overthrows it, conceives that the theory does not necessarily presume that such land exists. In this we imagine he is right. We think that it is one of the errors of Ricardo—an error natural to an acute business man turning to abstract thought without any intellectual training for it—to suppose that he must actually be able to put his finger on some concrete piece of cultivated land paying no rent. But if Ricardo may be blamed for this blunder, what are we to say for the state of mental confusion revealed in the Duke's attempts to show that there exists no rentless cultivated land? We really cannot adequately characterize the almost imbecile confusion of these pp. 303-6, in which the one distinct and uncontradicted statement that we can find is this, that "'cultus' is the Latin for a ploughshare": scholars, by-the-by, will no doubt be grateful to the Duke for thus by the way "tracking the fallacy" that has so long possessed them, that the Latin for a ploughshare was *cultus*. (If it is to be assumed that the Duke has here been wronged by his

printer, the context would show that he must then be saddled with a ludicrously bad etymology.) But, to speak seriously, these pages show our earnest, energetic, self-confident, and philanthropic Duke as little trained to move among thinkers as among scholars. In opposition, he tells us, to those who assert that "there 'must be' some land so poor or so disadvantageously situated that it can only just pay the cost of cultivation by the hirer, I reply by asserting an opposite 'must be,' that land will never be continued in cultivation at all unless it does pay some return in the nature of rent." It will, then, apparently, in the case of its making no such payment, be abandoned. No; this is only the ignorant supposition of those who are misled by the fact that "*cultus* is the Latin for a ploughshare" and suppose that there is no form of cultivation but the arable. The land will cease to be arable, but will become pastoral, and be kept in use for its grasses. "Land is never totally abandoned." Unfortunately, it appears from a foot-note that the Duke "is informed" that there is some land in English counties, such as Essex, which has, after all, gone out of cultivation. This the Duke evidently regards as most surprising, as, with his principles, he well may; but, though it flatly contradicts the law he has just laid down, he will not presume to deny it. But this "rare and quite exceptional case will certainly disappear." The laws of nature will not have to wait long for their vindication. "Already a new class of cultivators, coming from Scotland, are coming in large numbers to Essex." How grateful should England be to its Northern sister for sending farmers to resuscitate its agriculture and dukes to purify its science!

We are, however, at a loss to see why the Duke should labour so much at this point when we find that he proposes to denounce the Ricardian law of rent not as a novelty, but as a truism. We have now to see what he means by this objection. In the meanwhile it may be suggested to him that truisms are not necessarily futile. The axioms of Euclid are truisms, but certainly not futile ones; and to a writer who taunts economists with their limited and unphilosophical range of ideas—to a writer who disdains to speak of the law of diminishing returns because it is a needless and degrading particularization of the grand law of the dissipation of energy—it might have occurred that those ultimate laws we call truisms are truisms only to those who have attained a certain mental development and mastered certain ideas, while to those who are with difficulty fighting their way to that stage they are not truisms, but high, almost unattainable truths. When Locke ridiculed "innate ideas" by asking whether an infant could understand "it is impossible for the same thing to be and not to be," he was not trifling, but calling attention to a fact of the highest importance. But, to pass from such general considerations, let us ask why the Duke claims to describe the law of rent as a barren identity. Because, he tells us, it merely amounts to this, that the rent of an acre of land is the value of its produce over that of an acre of rentless land; and this gives us no information as to the determinants of rent, but only supplies us with its measure, and that measure

a futile one, being merely its excess above zero. But the real gist of the theory seems to be that it calls attention to those differences in land which make the produce—or, to speak more generally, the utilities—of equal portions of it different in value. Such differences are differences in natural fertility (a real enough quality, though impossible in actual cases to separate from the artificial fertility produced by clearing, manuring, &c.), in nearness to markets, in suitability for residential or business purposes. These differences are of all degrees of range. Some lands may have absolutely no utility, such as "the actually bare rock," which stands far below even Ricardo's "land cultivated at no rent," which yields no return either to owner or cultivator. Higher than this comes land the sale of whose produce would just recoup the exertions of an annual cultivator; such land would yield no rent, but would doubtless not be let at all, but kept in the hands of the owner, to be turned to account—if he were a man of the Duke of Argyll's energy and practical knowledge—by his own or his servants' skill and labour. The Duke may, if he pleases, call the returns so obtained rent; to us it seems rent neither in the ordinary nor the scientific sense, but simply a return to capital and labour. That there are lands rising above these again in all degrees of usefulness is patent to everybody, and the variety in these degrees at once causes and measures rent. Speaking generally, we may say that this portion of the book is vitiated by two errors, of which the Duke is in general quite unconscious, though at times he shows himself capable of emerging from them. One is the confusion of mere right to possession (itself originally obtained at no small cost, even if we go back to the original settler) with the right to returns from capital invested in making the land more productive. We do not say that in any concrete case the value of each of these can be separately appraised. We only argue that they are broadly distinct in kind—that the labour and difficulties of obtaining possession are no measure of the saleable value of that possession, while capital and labour expended on improvements are, roughly speaking, everywhere rewarded at the same rate. The Duke, however, recognizes no such distinction. And he is the less likely to do so because of his entanglement in the second of the two errors that we alluded to above, that expenditure of money or labour or time or skill entitles one to some definite return. It entitles one, in modern society at least, to the product itself or to just what others are willing to give for it. And this is often a very slender sum, as worthy people in all ranks of life, from dukes to reviewers, constantly find. Only for the fortunate—with no greater moral desert, and often far less—it occasionally amounts to very great sums indeed. The great town comes to cluster round the bit of land that our remote ancestor seized and cleared with no enormous expenditure of effort, or that our grandfather bought for a few pounds an acre, and we are made millionaires. It all seems too trivial to dwell upon, but the Duke's strong moral sense—which has no doubt in practical life been a boon to his

tenantry—seems here to distort his apprehension of fact. The law of justice certainly at times fails to realize itself in this world.

As Ricardo had not merely a theory of the present and a history of the past, but also a prediction for the future, so here, too, the Duke follows and controverts him. Ricardo prophesied, as his disciple Mr. Henry George has prophesied since, that landowners would swallow up in rents the whole increase of the world's wealth. We are as much opposed as the Duke himself to this ridiculous vaticination. But unfortunately he has opposed it not by argument, but merely by recital of some facts exhibiting a tendency in things by no means so simple and calculable. We should like to end our notice of a book in many parts instructive, though in many rapid, by complimenting its author, not merely on the seriousness which is hereditary with him, but also on some of the scientific acuteness to be looked for in one who has written of the "*Reign of Law*." The Duke catches a partial glimpse of the unreality of the sharp barriers economists have so freely erected between object and object, phenomenon and phenomenon. He can see how rent is applicable to much besides land, though tending to assume shapes less and less like that normal one, and to be governed by laws gradually changing from those of the type. He acutely asks, How do we come to have a special theory for the rent of land and no special theory for its price? He has, in fact, if we are not mistaken, some insight into that law of continuity which Prof. Marshall is taking as his clue in the great work he has so ably begun. It will be found, we think, that Mr. Marshall has not left "neglected elements" so thick about the ground that any casual politician or man of business who strays into the economic field can pick them up for the gleaning.

Idle Days in Patagonia. By W. H. Hudson. (Chapman & Hall.)

PUBLISHERS are seldom slow to take advantage of a flowing tide, and the well-deserved reputation of Mr. Hudson's "*Naturalist in La Plata*" no doubt suggested that eight articles which had already appeared in various periodicals, supplemented by six others, should be made into a book with the above title. It must be admitted that some of these fourteen chapters have little direct connexion with Patagonia, but we do not complain of this, for Mr. Hudson is so thoroughly in sympathy with every aspect of nature that he seldom fails to interest us. Unfavourable enough was his introduction to that Patagonia for which he had started full of great expectations, as he was shipwrecked on its low sandy coast, and had to plod many a weary mile, through a "grey wilderness of thorns," before reaching the small town of El Carmen; yet even under these adverse circumstances the pleasure of observing novel forms of animal life caused fatigue and thirst to be forgotten. Next, while on a visit to the hut of a friend, some eighty miles up the river, he lodged a bullet just below his knee-cap by incautiously handling a revolver, and while his friend went for aid, he remained all night without

human society. But he was not alone: sharing the warmth of his cloak and person was a bedfellow with "a broad arrow-shaped head set with round lidless eyes like polished yellow pebbles, and a long smooth limbless body, strangely segmented and vaguely written all over with mystic characters in some dusky tint on an indeterminate greyish-tawny ground"—the venomous "serpent with a cross," *Craspedocephalus alternatus*, of which Darwin said, "I do not think I ever saw anything more ugly, excepting, perhaps, some vampire bats." On the friend's return the unwelcome guest escaped, owing to the friend's arms being occupied by sustaining Mr. Hudson, who rejoices to think that "the secret deadly creature, after lying all night with him, went back unbruised to its den," and tells us that if it had been killed he "should have suffered from a kind of vicarious remorse ever after." We do not think that there is any passage in the book which can convey to the reader a better idea of what the author is.

Removed to hospitable quarters in the house of the South American Missionary Society, Mr. Hudson gradually regained the power of making excursions into the valley of the river Negro, which is, he says, misnamed, for, unlike its Amazonian namesake, it is not black at all in appearance, and the water, which flows from the Andes across a continent of stone and gravel, is wonderfully pure, in colour a clear sea-green. The present stream, swift and deep, is only two or three hundred yards in width, according to season; but the entire valley may be described as the level bed of an ancient river, five or six miles wide. The original vegetation was made up of coarse grasses, shrubs, and rushes, but these were destroyed by the cattle of the early white settlers, when, in rapid succession, short-lived grasses and clover of the Old World sprang up and occupied the soil; but this imported vegetation failed to bind the loose soil together, and the violent winds which prevail in summer stripped the surface down to the yellow underlying sand. Then were discovered the sites of numberless villages of the former inhabitants of the valley—sometimes so closely placed that a dozen might be visited in the course of an hour's walk—full of arrow heads, flint knives, scrapers, and other prehistoric remains, fragments of pottery, and the bones of animals which had been used for food. These ancient settlements and the aspects of the valley are very well described; and a somewhat pathetic story is told of a white lad named Damian, who was captured during an Indian foray, and carried off to the sources of the Rio Negro, where he passed the life of an Indian for upwards of thirty years. Then, yielding to some inexplicable impulse, he resolved to leave his wife and children; and by joining a hunting party going towards the Atlantic coast, he escaped to El Carmen. "And there he is," said Ventura (an old comrade who had saved himself by swimming), with undisguised contempt for Damian in his tone:—

"an Indian and nothing less! Does he imagine he can ever be like one of us, after living that life for thirty years? If Marcos [another escaped comrade] were alive, how he would laugh to see Damian back again, sitting

cross-legged on the floor, solemn as a cacique, brown as old leather, and calling himself a white man! Yet here he says he will remain, and here amongst Christians he will die. Fool, why did he not escape twenty years ago, or, having remained so long in the desert, why has he now come back where he is not wanted?"

Poor Damian and poor wife!

In a chapter on "Sight in Savages" Mr. Hudson argues with considerable dexterity that the supposed superiority of the Indian, who has not impaired his eyesight by "poring over miserable books," is a popular error; in fact, that the uncivilized man only sees those things which it is his trade to see. Passing to a man in a somewhat higher stage than the mere Indian, he tells of a Patagonian gaucho who could always recognize cards by their backs after a few rounds of a game, and who explained that what Mr. Hudson called cheating "was only a superior kind of skill acquired by much study and long practice"; yet this sharp-eyed individual could not recognize six distinct species among the sparrow-like birds which frequented his courtyard, gardens, and fields, and was astonished that Mr. Hudson could see any difference. He probably thought that so much capacity for observation was utterly wasted, and may have felt inclined to address Mr. Hudson in terms not unlike those employed to a prisoner by an eccentric judge well known on our Western circuit: "Providence has blessed you with excellent eyesight, well adapted for gaining a livelihood by reading the backs of your neighbours' cards, instead of which you go about speering at cockyolly birds." In another chapter Mr. Hudson returns to the defence of the feathered songsters of Patagonia and Argentina; while a long article is devoted to a description of the plains of Patagonia and their inhabitants. But we have already exceeded our limits in noticing this most readable book, and we must close with the remark that the illustrations by Messrs. Alfred Hartley and J. Smit are very good; indeed, the draughtsmanship displayed in the cuts by the former is admirable: witness 'Our Captain' (p. 4), an 'Indian Burial-place,' and others.

Plato and Platonism. By Walter Pater, Fellow of Brasenose College, Oxford. (Macmillan & Co.)

IN publishing these lectures Mr. Pater has forsaken the pleasant themes which have made his books dear to a host of admirers, for a more technical and scholastic subject; but he has not left behind him the charm of style and the attractive manner of handling his subject which the public has learnt to associate with his work. The aim of the lectures, written originally for delivery to young students, is not to make an exhaustive investigation of Platonic doctrine, but rather to indicate the influences and tendencies, external as well as peculiar to himself, which went to mould Plato the philosopher and Plato the literary artist; to show how much the dialogues owe not only to the personality of their author, but to the conditions of their age, and to those "results of patient earlier thinkers" which, as Mr. Pater says, "are of the structure of his philosophy.....not as the stray carved corner of some older edifice, to be found here or there amid the

new, but rather like minute relics of earlier organic life in the very stone he builds with."

Consequently Mr. Pater discourses of Heraclitus, Parmenides, and Pythagoras, of Socrates and the Sophists, before he introduces his readers to the more peculiarly Platonic elements in Platonism. A few extracts from the lecture on 'Plato and the Doctrine of Motion' may serve to show the quality of his discourse:—

"*Πάντα χωρεῖ, πάντα βέβη.*—It is the burden of Hegel on the one hand, to whom nature, and art, and polity, and philosophy, aye, and religion too, each in its long historic series, are but so many conscious movements in the secular process of the eternal mind; and on the other hand of Darwin and Darwinism, for which 'type' itself properly is not but is only always becoming.....Our terrestrial planet is in constant increase by meteoric dust, moving to it through endless time out of infinite space. The Alps drift down the rivers into the plains, as still loftier mountains found their level there ages ago. The granite kernel of the earth, it is said, is ever changing in its very substance, its molecular constitution, by the passage through it of electric currents.....Races, laws, arts, have their origins and end, are themselves ripples only on the great river of organic life; and language is changing on our very lips..... Yet to Plato motion becomes the token of unreality in things, of falsity in our thoughts about them. It is just this principle of mobility, in itself so welcome to all of us, that, with all his contriving care for the future, he desires to withstand. Everywhere he displays himself as an advocate of the immutable."

It is true, however, that a captious objector might suggest that Darwinism itself, as much as Platonism, assumes and attempts to determine a fixity beyond the perpetual change—the fixity of laws to which the flux of things constantly conforms.

Although the subject of the book, as has been said, seems at first sight of a character somewhat unwonted for the author, the change is, in fact, more apparent than real. Mr. Pater, like the shepherd in the idyl, is not particularly in love with "height and cold, the splendour of the hills"; and it is the romantic element in Plato which most strongly appeals to him. "The author of this philosophy of the unseen," he says,

"was one, for whom, as was said of a very different French writer, 'the visible world really existed.' Austere as he seems, and on well-considered principle really is, his temperance or austerity, æsthetically so winning, is attained only by the chastisement, the control, of a variously interested, a richly sensuous nature."

It is this touch of Philistinism in Mr. Pater—if Philistinism it may be called to lay stress on what Plato would consider merely accessory and almost to disregard what to him was essential—which is most characteristic of the book, and gives it the stamp of a study in literature rather than of a treatise on philosophy.

It is at first a little surprising that the subject of Lacedæmon should evoke from Mr. Pater something verging at least on enthusiasm. He devotes one most characteristic lecture to it, as an introduction to that on the Republic, for "Platonism," he says,

"is a highly conscious reassertion of one of the two constituent elements in the Hellenic genius, of the spirit of the highlands namely in which the early Dorian forefathers of the Lacedæ-

monians had secreted their peculiar disposition, in contrast with the mobile, the marine and fluid temper of the littoral Ionian people."

It is probable that the austerity which he finds "æsthetically so winning" in Plato allures him similarly in the institutions of Lacedæmon. But be the reason what it may, this sketch is curiously sympathetic, and shows more clearly, perhaps, than anything else in the book how much may be added to a subject by looking at it with Mr. Pater's eyes. An education which is based to a great extent on Athenian tragedians, on Aristophanes and Thucydides, is apt to make men regard with a certain feeling of hostility, acquired so early as to be almost instinctive, everything Spartan. Mr. Pater turns the shield round for our inspection of the other side, and the result is as interesting as anything in the book. Enough has already been said to enable the reader to put his own estimate on that commendation.

Historic Towns.—York. By James Raine, M.A., D.C.L. (Longmans & Co.)

YORK must have been one of the most picturesque of English cities in the later Middle Ages. Probably, if we leave out of consideration the two university towns, which owed their beauties to causes with which municipal life had little to do, London and Lincoln alone could have been brought into comparison with the capital of old Northumbria. The founders of Lincoln, whoever they may have been, had possessed themselves of a far nobler site, but we doubt whether its buildings when in their fullest beauty could have equalled those of York. The two cathedrals have been contrasted over and over again, with little profit. They are so widely different from each other in almost every particular that such comparisons can have no effect whatever, except so far as they stimulate provincial vanity. Both cities, as well as each possessing a stately minster of the first rank, had in former days a multitude of parish churches within their walls, and several religious houses inside and outside their gates. Several of the churches both of York and Lincoln have been swept away, and others hopelessly mutilated, but we have good reason for believing that the parish churches of York were on a larger scale than those of Lincoln, and we may be sure that no one of the religious houses with which Lincoln was once adorned could ever have been put in comparison with the stately abbey of St. Mary of York.

The earlier annals of no other English city have been so accurately and fully recorded as those of York. Here it surpasses even London. This may be partly the result of accident, yet this can be true but in a slight degree. From the Roman time until nearly a century after the Norman Conquest, York was the northern capital, and consequently the centre of every great movement, whether ecclesiastical or lay.

There is probably no one so well fitted for giving a lifelike picture of the annals of York as Dr. Raine, for he is not only well acquainted with the widely extended literature of the subject, but is known to have worked also for years among the unprinted records of the municipality and the see.

Dr. Raine is by no means certain that the Roman name of York—Eboracum—has for its root some form of the word Ure or Eure, a tributary of the Ouse. The interpretation of place-names is proverbially difficult; we must say, however, that notwithstanding the Roman city names of very similar form, such as Eburodunum (Embrun), of which he gives several instances—the list might be considerably extended—we think that it is probable that the city took its name from the river, or, what amounts to the same thing, that both had a common origin.

The pre-Christian history of the city, as Dr. Raine has given it, is satisfactory. The evidences that have come down to us are so scanty, and there has been so much wild guessing by the older race of antiquaries, that if the author had concluded his labours with the permanent establishment of the northern archbishopric we could not but have been grateful.

The part of his chronicle between this period and the conquest by King William is far less satisfactory. We cannot but feel that knowledge has been withheld which we have a right to have. There is, for example, hardly any information supplied concerning St. Wilfrid, one of the most striking of Northumbrian personalities. We are especially sorry for this, as Wilfrid's character and doings have been enveloped in a fog of inane controversy, which we are sure Dr. Raine could have dispelled in a few sentences. Hexham and Ripon were more intimately connected with Wilfrid than York. We may hope, therefore, that they may still be dealt with.

We have not one word but of praise to give for the whole of the period between the victory of Stamford Bridge and the accession of James I. York was intimately connected with almost every scene in the shifting drama of the Wars of the Roses; it has, therefore, been impossible to treat that long tragedy with the fulness which some readers would have gladly welcomed. Few as are the pages devoted to this subject, it is pleasant to find that Dr. Raine has not been misled, like more than one of his predecessors, into a kind of subdued admiration for Henry IV. It has ever been a mystery to us how it has come to pass that this hard and cruel man has so often been spoken of in terms of something more than respect. Can it be that the splendour of Henry V. has been reflected backwards on his predecessor?

Richard III. during his short reign had made himself most popular with the citizens of York. He made magnificent presents to the minster, and had planned a further work of great munificence when defeat and death intervened. He was about to endow a college in connexion with the cathedral to consist of one hundred chaplains. Bosworth Field was a great blow to the men of York. When the news reached them an entry was made in the house-book recording that the king, "with many othere lordes and nobilles of this north parties, was pitiously slane and mured, to the grete hevynesse of this cite." The depression seems to have been but of short duration. When, a few months after his marriage with Elizabeth of York, Henry VII. visited York he was received with a magnificent pageant well

befitting the second city of the kingdom. At Micklegate Bar heaven was represented, and below it was the world full of trees and flowers, among which there grew conspicuously the white and red roses of York and Lancaster, to which, as was arranged in the programme, "all other floures shall loute."

The author is by no means an indiscriminate admirer of the mediæval Church. He has, of course, no belief in the reports of the extreme profligacy of the ecclesiastics which were circulated after the rupture with Rome, and which have been handed on without examination from one historian to another; but, on the other hand, he can by no means accept the very favourable picture presented to us by several modern investigators. The York records show that there was much evil living among the cathedral clergy; and that this unhappy state of things was not confined to the cathedral city is demonstrated by the records of Ripon which have been edited in recent years for the Surtees Society by the Rev. J. T. Fowler.

The picture of York in the old days, as given by Dr. Raine, is most effective. We wish we had room to quote the whole of it. "York," he says,

"in the mediæval times might well be called a city of churches. The clergy, secular and religious, could not be estimated at less than five hundred. At every corner you met an ecclesiastic in his peculiar dress; almost at every hour a service was going on. You were often coming upon the bellman bidding people to some month-mind, or anniversary, with its customary dole, or a funeral, or some procession or other. The bells would be almost continually sounding. Take up the wills and inventories, or the records of the time, and it is easy to see that York was under very strong religious influences. The processions on Corpus Christi day and at Yule-tide, and the performing of the well-known Miracle Plays, were among the greatest treats of the year.....It may be asked, were these religious influences deep or trifling? We are bound to think that they were deep from the evidence we possess. That there were great and general abuses, social and moral, it is impossible to deny. Familiarity, even with the most sacred things, bred contempt then, as well as at all times, as no one who has examined the sad but graphic visitations of the minster recorded in the fabric-rolls can possibly deny.....Still the hearts of the people in York were not turned away from their old forms and belief. They clung to them and suffered for their adhesion. There was no district in England where so stern a system of suppression and repression was forced upon an unwilling and slowly yielding people."

The foregoing is all quite true. We wish, however, that the writer had told us something more of the atrocities perpetrated after the "Rising in the North," and he might have given a few lines to the fate of poor Margaret Clitherowe, who was pressed to death in York because she would not betray the hiding-place of some wandering priests whom she had sheltered. We do not remember that any Protestant Dissenters were put to death at York for their inability to receive the teachings of the established religion, but from time to time their lives were made a burden to them by State interference.

The short notice given of the Hospital of St. Leonard will be new to most of our readers. It was an institution, the almost sole object of which was to relieve physical suffering. We agree with the author that

"it is a melancholy fact that an institution like St. Leonard's should have been suppressed when the monasteries fell, as if people ceased to be ill when Henry VIII. changed his religious policy." It is a noteworthy fact that, although York again possesses a hospital for the service of the city and neighbourhood, it does not now provide so many beds by one-half as there were in use at St. Leonard's in the reign of Edward I.

The Stanford Dictionary of Anglicised Words and Phrases. Edited by C. A. M. Fennell, D.Litt. (Cambridge, University Press.)

(First Notice.)

THE object of this important work is to register words of foreign origin and foreign phrases occurring in English literature, to give their meaning, and to indicate the exact source of each importation. The subject of the book is the foreign element in the English language—a grand theme, and one that must possess an attraction for every intelligent member of the imperial race of English-speaking men. For this book contains, as in a magic mirror, a many-coloured picture of the numberless relations of the Englishman with the outside world, through the long course of the ages, in every quarter of the habitable world. We find in this marvellous collection of words countless traces of our indebtedness to others in the domain of philosophy and religion, of art and literature, of law and political organization, as well as in the busy world of commerce; and we can here track the footsteps of the ubiquitous Englishman as he brings back to us from remote shores native names for native produce, and strange terms for far-away customs and institutions. If we could imagine a flood which would sweep away every language now spoken in the world, we believe that we should find preserved for us in the ark so cunningly prepared by the Cambridge Noah many an interesting specimen of every language and important dialect.

We have said that the subject of the 'Stanford Dictionary' is the foreign element in the English language. Of course this does not imply that the dictionary embraces all words which are not of native origin. Had its scope been as large as this the 'Stanford' would have been nearly as big an undertaking as the 'New English Dictionary.' Certain categories of foreign words are excluded, in accordance with a scheme which was drawn up by a committee appointed by the Syndics of the University Press. According to this scheme the dictionary includes (1) words and phrases of non-European origin, which have been borrowed *directly* from non-European languages; (2) Latin and Greek words which retain their original form, and all Latin and Greek phrases in use in English literature; (3) words and phrases borrowed *directly* from modern European languages excepting French; (4) words and phrases borrowed from the French which retain the French pronunciation. We have in the above four categories an excellent plan for a dictionary of foreign words and phrases occurring in English literature. There is only one remark we would make. We can-

not see the object of the introduction of the word "directly" in sections 1 and 3. The editor has certainly ignored the word in both cases; for, in the first place, he has admitted a great number of words of non-European origin which are not borrowed "directly" from a non-European language, such as "cherub," "Gehenna," "leviathan," "Sabaoth," "Samson," "Solomon," all of which are borrowed from the Vulgate; and, secondly, he has admitted a word like "barouche," which is borrowed from the *It. baroccio*, but indirectly, through the Austrian German *barutsche*. In addition to the four classes mentioned above the committee proposed or sanctioned a fifth, which includes "all words borrowed from French, Latin, and Greek since the introduction of printing, whether now altered or but imperfectly naturalized and now obsolete." We cannot but think that the committee in admitting this class of words made a great mistake. Under this section hundreds of familiar English words have been admitted which have no place whatever in a dictionary which is supposed to deal exclusively with the foreign element in our language. The 'Stanford' is not the dictionary where one would expect to find such thoroughly English words as the following: aggression, agile, aid, animal, gratitude, gravity, labour, languor, literature, logician, surpass. A great number of familiar words like these are treated with a far greater fulness of illustration than the exotics for which the dictionary was especially intended. No French, Latin, or Greek word should have been admitted except those that are included under sections 2 and 4. The editor seems to have had a peculiar affection for familiar English words like these, for he has admitted a considerable number of French words, even when properly excluded by section 5, as occurring in English literature before 1470. Chaucerian words, like "auditour," "clamour," "humour," "odour," "vigour," "debonaire," "destrier," are included by the editor in spite of the terms of sections 4 and 5.

While valuable space has been thus occupied by the admission and elaborate treatment of thoroughly naturalized words of French and Greek and Latin origin, a cursory examination will show that the 'Stanford' is decidedly incomplete in its collection of foreign terms of historical or literary importance. According to the scheme the dictionary was to embrace all words found in English literature if borrowed directly from non-European languages. Yet a good many most important non-European words must be sought in vain. For instance, the following interesting terms connected with the religion and literature of India and Persia are not to be found:—Sanskrit, Svastika, Shaman, Veda, Granth, Avesta, Zend, Amashaspand, Fravashi, Shahnameh. We have also noted the omission of the following non-European words:—"Compound" (a residential enclosure); "Salop Misree" (the name of the valuable esculent); the Hebrew words "Jasher," "Jeshurun," "Star" (in "Star-Chamber"), "Gematria" (common in Rabbinical literature); the Syriac "Peshito"; the Arabic words "Cubeb," "Moallakat," "Redif"; "Hykshos" (the name of the foreign kings in

Egypt), "Bantu" (the wide-spread language of South Africa), and "Maori" (the famous native name for the natives of New Zealand).

Among remarkable omissions of European words, we have noticed "Eljen" (the well-known Hungarian shout of loyalty), "Jingo" (a word often heard during Lord Beaconsfield's government—ultimately derived from the Basque name for God); the important Slavonic political terms, "Mir" (the Russian commune), "Sobranie" (the Bulgarian parliament), "Skuptchina" (the national assembly of Serbia); the Celtic words "Culdee" (the ancient order of monks), "Rath" (an Irish fort), "Orrery" (primarily the name of an ancient Irish clan), "Pendragon" (the head dragon or great leader of the Cymry), "Cymry" (the Welsh *Cymru*, the name of the people and of the Principality of Wales); the words borrowed from Germany, "plunder," "gleek" (the game at cards), "deuce" (in oaths and comminatory expressions), as well as "Pumpernickel" (coarse rye bread), "Teufelsdröckh" (in Carlyle), "Nibelungen Lied"; the Swedish "sloyd" (for *slojd*); the Latin words "satellites" (cp. Pope's "Why Jove's satellites are less than Jove"), "gaudy" (an Oxford college commemoration of founders), "confectionary" (a perfumer, see 1 Sam. viii. 13), "celt" (the geological term, see Job xix. 24, Vulgate); the Italian "miniature"; the French words "maroon" (a runaway negro) and "rigadon" (a lively dance), cp. Peter Pindar's line,—

Whose dancing dogs in *rigadoons* excel,
and Soame Jenyns's couplet,—

And Isaac's *rigadoon* shall live as long
As Raphael's painting or as Virgil's song.

The strange thing is that important and well-known foreign words (as most of the above are) have been omitted while room has been found for eccentricities and *ἀραξ* *λεγόμενα* like "dejerator," "disgusto," and "minutazzo." One can only form something like a just idea of the character and quantity of the omissions by comparing the 'Stanford Dictionary' with the published portions of the 'New English Dictionary' (starting, for an obvious reason, from "Cast").

The 'Stanford' bears upon nearly every page another evident indication of haste in compilation. Although illustrative quotations with dates and references are supposed to form one of the essential features of the work, we notice that a large proportion of the articles are unfurnished with a single quotation; these omissions should be supplied in a second edition. As examples we may refer to Aryan, Shekinah, Ghazi, kava, toboggan, cistvaen, gomben-man, cran-tara, pyxis, norimon, dipsonania, ecezema, Dichter, Ewigkeit, Graf, nickel, Erl-king, easel, Yggdrasil, cremona (2), cy-pres, grès.

In many of the articles we have noticed a want of scientific thoroughness, in consequence of which we have had to look in vain for much important information which one had a right to demand in the pages of such a work as the 'Stanford Dictionary.' Too often the foreign word is not traced to its well-known historic origin. The word "Mofussil" is referred to a Hindoo form, but there is no hint that it is of Arabic origin, although a

reference to the original language would have explained the original meaning of the term. Under "Djereed" we are told that the word is found in Arabic and Persian and Turkish, but we are not told the primary fact that the word is of Arabic origin. Under "Seraskier" it might be supposed from what is said that *ser* and *asker* are both genuine Turkish words, the fact really being that *sar* 'askar in Persian means the head of the army, and that *sar* is a Persian (Indo-European) word meaning head, and 'askar an Arabic (Semitic) word meaning army. The word "Defterdar" is referred to an Arabic, Persian, and Hindoo form; why could we not have been told that the word was of Persian origin? "Olen" is not referred to any foreign form, although it is merely the ordinary Russian word for deer. The French "colza" should have been traced back to the Dutch *koolzaad* (cabbage seed); the Slavonic "Cral" to the Teutonic personal name *Karl*, the name of the great emperor whom the French call *Charlemagne*; the word "knout" (Russian *knütü*) to the Old Norse *knútr*; the word "gherkin" (Dutch *agurkje*) to the Byzantine Greek *ἀγγούριον*.

In a great number of cases it would have added considerably to the exactness of our knowledge of the foreign word if in the case of compounds an exact account of each element of the word had been given. For instance, the word "gallowglas" is referred to the Irish *galloglach*, which the editor renders "foreign soldier"; but we are not told which part of the Irish word means "foreign" and which part means "soldier." Why was not the analysis of the Irish compound given: *gall* (foreigner) + *ōglach* (youth, young soldier)? Interesting light would have been thrown on the word "Jagannātha" (lord of the living) if an analysis of the Sanskrit compound had been given: *jagat* (movable) + *nātha* (protector); so that Juggernaut means literally the protector of all that moves, of men and beasts. No etymology is given of "Yggdrasil," one of the great words in Scandinavian mythology; yet how full of interest is the analysis of the compound as given by Vigfusson in the 'Corpus Poeticum Boreale,' ii. 460, 462, where "Yggdrasil" is explained as meaning the steed of Odin, Ygg being a surname of the god. An analysis of the word "hidalgo"—*hijo de algo*, i. e., the son of something—would have given us the original meaning of the term—"a son to whom his father had something to leave, that is, Honour and Estate" (so Stevens). Under "Vaivode" (Byron's "waywode") an analysis would have shown that the Old Bulgarian *voyevoda* was composed of the two elements *roye* (an army, soldiers) + the root *vod* (to lead). We ought to have been told under "Reynard" that the word can be traced to an Old High German form *raginhart*, used as a personal name and meaning literally hard, strenuous in counsel.

Many other instances may be found of a neglect to give the primary meaning of a foreign term even where that meaning is a matter of no dispute. Under "Ap" it should have been stated clearly that the primary meaning of the word was "son," being only a form of Welsh *mab* (older *map*), and the equivalent of the Gaelic *mac*. Under

"Tanist" it could have been easily found out that the original meaning of the Irish word *tanaiste* (*tanaise*) was "second." Under "Bouquet" a great number of meanings are given to the French words, but the primary meaning which helps to explain the others is unaccountably left out: *bouquet* is properly a little wood, a collection of trees, being a Picard form of *bosquet*. The account of "merino" shows some want of research, and can hardly be considered adequate. The history of the word is interesting. The ancestors of the breed of sheep we now call "merino" were introduced into Spain by Catherine of Lancaster, the bride of Henry III. of Castille, as part of her dowry. They were so called because they were placed under the charge of a royal official called a "Merino." For further information about this Spanish official title we may refer our readers to Ducange (s.v. "Majorinus"). A striking example of inadequacy of treatment is furnished us in the article "Galilee" (the architectural term): the definition is inadequate and inaccurate, and the history of the word in its specific use is not carried back further than 1806. If Ducange had been consulted under "Galilee," it would have been discovered that the word was used in French in the architectural sense in the Middle Ages, and that the word may be traced in its Latin form *galilea* as far back as the eleventh century.

NEW NOVELS.

The Heavenly Twins. By Sarah Grand.
3 vols. (Heinemann.)

'THE HEAVENLY TWINS' is one of those books which it is difficult to criticize satisfactorily, for, in spite of its chaotic and haphazard arrangement and its unsatisfactory ending, it is so full of interest, and the characters are so eccentrically humorous yet true, that one feels inclined to pardon all its faults, and give oneself up to unreserved enjoyment of it. The author is a lady who, in the flippant words of the *Oxford Magazine*,

Has come to believe in the mission
Of woman to civilize man,
To teach him to know his position,
And to estimate hers if he can.

But her ideas on the subject are dreadfully vague, and though she gives some interesting cases of women who attempt the problem of readjusting the relations of the sexes, their efforts are not crowned with much success. There is, indeed, a shadowy personage, called Ideala, who has organized a mysterious society for this purpose and for the propagation of a new religion, and who, it is hinted, has obtained a solution of the difficulties, but her utterances are too rare and dark to be intelligible. 'The Heavenly Twins' has been compared in a contemporary journal to 'The Story of an African Farm.' The comparison is just inasmuch as both authors express a bitter sense of revolt against existing social arrangements; both have a theory that to woman is reserved the future salvation of the world, without any definite conception of how she is to accomplish it; and in both books the intensity of feeling and the wealth of imagination are so great that the story is overburdened with a plethora of material,

which might with advantage have been distributed over several novels. In this book there are at least two stories, that of the heavenly twins, which gives the book its title, and that of Evadne, the wife who was no wife. The twins, Angelica and Diavolo, young barbarians utterly devoid of all respect, conventionality, or decency, are among the most delightful and amusing children in fiction. The conception of two such little monsters, and the frank description of the superfluity of their naughtiness without encroachment on the domains of the improbable, would alone have been remarkable; but to have made them at the same time lovable, and to have related their unconventional escapades with the delicacy and good taste of "Sarah Grand," shows something more than mere cleverness. In the story of Evadne, which is really quite unconnected with the other except from the accident that Evadne happened to know the twins, the author has surmounted a great difficulty with success. Evadne's story is briefly this. She is a thoughtful and clever girl of strong will who marries a man thinking him to be all that is good and noble. On her wedding day she discovers that his character has been that of a "man of pleasure," and she only consents to stay with him on the condition that they shall not live in the relations of husband and wife, in spite of all protests from her parents and her friends, and though it is represented to her that she might be the means of elevating him; and she never swerves from her determination. The difficulty lies not in making the reader intellectually approve of her position—the natural tendency would be theoretically to justify such a character, but to regard her as almost repulsively cold and heartless, especially as the husband loyally abides by the arrangement and is represented as rather gentlemanly and pleasant than otherwise—but in so vividly describing the state of her mind and the womanliness of her nature that the only feeling of the reader is sympathy and pity for her; and this "Sarah Grand" has done. She has created a true and delicate woman, not a strong-minded female made up of cold abstractions, whom one instinctively thinks of as wearing pince-nez and short hair. Considerations of space permit us to notice one more point only in this book—the quiet humour with which the author describes the characters. She has the inestimable merit of hardly ever obtruding her personal views of them on the reader, who is allowed to discover their peculiarities for himself gradually, as if he were living with them. This is especially the case with some of the minor characters. Mr. Hamilton Wells, for example, the submissive father, who makes tea and talks crude platitudes, appears at first as if he were merely an insignificant bore; and that is how he would strike a stranger; but closer acquaintance with him reveals the fact that he is a humourist of a high order, and that the seeming platitudes are generally very much to the point. In case another edition is printed, it may be mentioned that either the author or the printer is shaky in French: witness "il-y-a des longuers," "par envié d'attaquer," and the maxim given as "chercher la femme."

A Woman's Loyalty. By Iza Duffus Hardy. 3 vols. (White & Co.)

UNDUE prolixity, too sustained discourse between pairs of lovers on such matters as "fate and free will," unnecessary exposition of the theme *virtus est bona res*—these mar the force of Miss Hardy's work, especially in the first volume. More concentration would have improved what in many respects is an excellent book. In Clemaine Everard we have certainly a heroine worth the name; and she and her unworthy lover, Val Charteris, exemplify admirably the moral of the story, that speculation and analysis of the moral virtues by the sort of imagination which ever recurs to self as the measure of all things may lead to the direst moral ruin, while a reference of every action to a strict ethical standard before considering its pleasure or pain may tend to the sublimation of a character to the highest point of heroism. The presentment of Bruce Wardlaw, a sceptic dashed with a vein of sympathy or receptivity which makes him capable of such experiences as the voice of the dead Una in the condemned cell, is typical of a very modern form of transcendentalism, as are the strange American members of the "amateurish" order of the Silver Cross, with their remarkable views of the continuity of marriage. The poisoning of the devout lady, Una Charteris, is original and engrossing in its details, and the trial scene is not dangerously emphasized, though we could wish a little bit of cant omitted about the death sentence. Clemaine's strong character enhances the merit of a readable story.

In a Promised Land. By M. A. Bengough. 3 vols. (Bentley & Son.)

THIS is a novel dealing with a community of Primitive Gospellers in South Africa. According to the author, it is the custom of that sect to send out girls trained in their mission schools in England to marry young men of the same persuasion in Africa without consulting the wishes of either party. The two cases which form the subject of this story illustrate the influence of marriage in making or marring a man. Both husbands love their wives; neither wife loves her husband at first. In one case a noble and earnest woman elevates the character of a foolish but well-meaning young man, and finally reciprocates his affection; in the other, a godly but weak husband is brought down to the level of his frivolous wife. It is an old tale, but worth telling anew when an author possesses insight into human nature, as Mr. Bengough does. The description of the gradual deterioration of Jesse Runciman's character is an admirable piece of work; if any point is to be singled out, where the chief merit lies in the subtlety of the whole picture, it would be the scene where Jesse's loathing for Mattie's infidelity is conquered by his animal passion for her person. Westoby is rather a solid Mephistopheles, but he pervades the book with a sort of obsession which is very dramatic; and the two other characters, Blake, the foolish sensualist, and Sam's father, are lifelike. The first volume is too long; less detail about people who do not become particularly interesting till the second volume would be advantageous.

Berris. By Katharine S. Macquoid. 2 vols. (Ward & Downey.)

WE wish we could praise this book more highly; but the author's selection of materials is not promising. We are introduced to two sisters, the orphans of a bankrupt manufacturer, living in a small way in a country town. Self-sacrificing Molly is rewarded by a happy marriage; self-applauding Berris, who is much of a minx, is dragged through several matrimonial troubles. At first she is pleased with the eminent solicitor who improves her worldly condition; but within a few months of his death, or reported death (for there is some spookish mystery about a reappearance), she marries a rich baronet of the type of morals peculiar to his class, and loses some years before she discovers that her interest and happiness lie in developing an affection for her elderly, but not ruthless lord.

Love in a Life. By the Hon. Mrs. William Acland. 2 vols. (Kegan Paul & Co.)

THIS is a very fair specimen of the drawing-room novel which can hardly be condemned, as it seems to have so few pretensions, and of which the praise must at best be very relative. Fiction of this sort may be known by the monotonous insipidity of the narrative, which permits the book to be laid down on the entrance of a visitor, and taken up again, possibly at a different place, without a serious break in the interest. In this particular instance, as in most, the puppets are all in good society, and have no special motives for their actions except the good will of the author; we are told that they did certain things, and we accept the fact, but feel that they might just as well have done the opposite. Thus it is difficult to see exactly why Michael fell in love with Diana, or why he did not succumb to Hilda's charms again, or what made Lord Ronald fall in love with Edith, and so on; it all might have been different with just as much propriety as far as consistency of character is concerned. A certain amount of interest is given to the book by a perfectly accurate description of a debate in the House as seen from the Ladies' Gallery, and by an account of our political intrigues and difficulties with a wily Turkish governor.

A Deplorable Affair. By W. E. Norris. (Methuen & Co.)

THE principal characters in 'A Deplorable Affair' are too shadowy to arouse much interest; and what is told of the heroine does not render her particularly engaging. But the fictitious narrator is enough of a personage to atone for any defects in the tale he tells. He is an old bookseller in a small watering-place, who in the course of his story reveals with a delightfully unconscious humour his own meddlesome and garrulous nature. There is always a temptation in descriptions of this kind, especially in those purporting to be autobiographical, to overdo the absurdity; but Mr. Norris has resisted the temptation, and has succeeded in producing a most amusing portrait of Mr. Sykes, very typical of the talkative tradesman in a small place, whose shop is a rendezvous and who is an authority on all matters of local gossip. Miss Whitfield also, the overbearing benevolent old lady, who keeps everybody in

order, and adopts Sykes's suggestions while snubbing him, is excellently done. The only objection that need be made is that both the characters are a trifle obvious, and seem to be not unfamiliar to the reader of fiction; still they are amply justified in this case by the amusement to be derived from them. The book would be improved by the omission of Mr. Leslie Brooke's six illustrations, which have little merit.

The Devil's Diamond. By Richard Marsh. (Henry & Co.)

'THE DEVIL'S DIAMOND' is perhaps a little too crudely supernatural for readers educated up to the newspaper standard of popular science; still, given the infernal nature of the gem, the tricks which it plays on its possessors are amusing enough. It would be difficult to say much about the book without revealing any of the story, which would be unjustifiable; still it may be asserted that the miserly dulness of Mr. Samuel Hookham forms an excellent foil to the magical qualities of the diamond, that the performance in the Sphinx's Cave is most thrilling, that the police officers and magistrate who take part in the story are more idiotic even than usual in a sensational novel, and that it will probably achieve popularity.

Terre d'Émeraude. Par Marie Anne de Bovet. (Paris, Ollendorff.)

Le Chemin qui monte. Par Auguste Filon. (Paris, Hachette & Co.)

Séphora. Par le Comte Wodzinski. (Paris, Calmann Lévy.)

Les Rois. Par Jules Lemaitre. (Paris, same publisher.)

Clairine. Par Noël Blache. (Paris, Ollendorff.)

Mlle. de BOVET has written a most able novel, the scene of which is laid entirely on this side of the British Channel, partly in London society (the description of which is remarkable for a foreigner) and partly among the Irish Nationalists and Irish landowners, whose feuds are also wonderfully well drawn. The only fault which we can find with her clever book is that she introduces a number of real people under disguises so thin that the originals will easily be recognized in London and Ireland; but, as in only one of the cases will the portrait be painful to the original, it would, perhaps, be too much to make this a very serious reproach against the work of a foreigner. Mlle. de Bovet has hitherto been known chiefly as an able translator and a painstaking writer upon Ireland and the Irish question, but in this book she rises altogether to a more considerable height, and manifests an impartiality which the Nationalists thought lacking in her last book about Ireland, and which the landowners thought wanting in her earliest book, which seemed to have been written while she was seeing through Nationalist glasses only. The hero of her novel on the Emerald Isle is a young Nationalist member, but the heroine is a great lady of the land-owning class, and their merits are so fairly apportioned, and with such a true sense of fact, that there is not much room this time for dissatisfaction.

M. Filon's novel is an excellent work,

suitable, like most of M. Filon's books, to all ages and all classes: a pretty story of the gradual emancipation of a bad boy from his badness.

The volume entitled 'Séphora' contains three short stories, of which the second and third are foolish in the extreme, but of which the first is so powerful (it is a story of "possession" of a young Lithuanian noble by a Jewish girl) as to redeem the book. The author is under the curious delusion, common upon the Continent, that the language of England and America consists only or chiefly of the words "Aoh, yes, —," the third word being composed of the name of the Divinity followed by an oath.

'Les Rois' is a clever study of the lives of kings and princes, painful and pitiful, but somewhat true, we fear, for the life described is not a happy one. It forms a very powerful novel.

The new novel by M. Noël Blache, although its scene is laid in Provence, has not the local colour of his other books. He has entered frankly into competition with the great novelists of Paris in the writing of an ordinary story, which recounts the lives of two young girls very differently brought up. The novel is a good one, but forms a kind of work which there are many able to undertake; whereas in his own true line M. Blache has few if any rivals. We hope, then, that he has not abandoned for good his tales of the Provençal peasantry and of the country of the cold wind, hot sun, and clear sky, of which he is himself a son, and which he has known and loved through life.

OUR LIBRARY TABLE.

UNDER the title of *Essays on Naval Defence* (Allen & Co.) Vice-Admiral Colomb has collected together a chapter which he contributed to Lord Brassey's 'Naval Annual' in 1889, and several papers read before the Royal United Service Institution during the last twenty years. The earliest, in fact, dates back to 1871. He explains his object to be to show, by the range of dates, "that in a considerable number of cases it has been possible to specify the causes which were in operation to produce results, and to forecast the results many years before they appeared." In the question of "sail power as applied to men-of-war" he is clearly right. "Inductive reasoning made it clear fifteen years ago, at least, that sail power, except as a mere auxiliary, must disappear from British men-of-war." It has now practically disappeared; but it hung on long after it was shown to be not only useless, but detrimental. Want of reliance on the reasoning process was, no doubt, partly the cause of this; but sentiment, we fancy, had also a good deal to do with it. Whether the author is right in claiming, inferentially, any special insight into the question of armament is more doubtful. Of course, he did denounce the monster guns that, then and now, were and are the "Incubus of the Navy"; he did "condemn the concentration of artillery power in a very small number of exceptionally powerful *bouches à feu*"; but we are under the impression that the majority of naval officers not only do now, but did then and always have done the same. Still the question continues to be one of the first importance, and we gladly accept Admiral Colomb's repeated denunciation of the system still pursued. On the problems of imperial defence the opinions of Admiral Colomb, as well as of his brother Sir John Colomb, are always worth studying; and the republication

of these essays is an inducement to re-read and restudy them. We cannot have everything we want; but it would have added much to their collective value had he given a new essay on the existing conditions in the Mediterranean. Possibly, though, he thought that doing so might be trenching on the ground of politics.

It is a pity that Mr. H. B. Marriott-Watson has thought so many of his fugitive pieces written for the *National Observer* worthy of republication in his tastefully printed volume *Diogenes of London, &c.* (Methuen & Co.). For, while there are one or two of the "fantasies" and "sketches" which are really excellent in their way, there is a good deal of sorry stuff in the book. And this is doubly a pity, because the bad matter detracts from the appreciation due to the good, as the affectations of style become so wearisome from their monotonous repetition that they appear impertinent, even where they are really justified. The following is an example of the sort of English which is all very well in small doses, but of which half a bookful is exceedingly fatiguing:—

"Why not design a situation of the sentimental? Would she yield to low lights or the warm juxtaposition of a carriage? These are occasions potent against a woman's independence. Her affections are not obdurate, nor is her will; they need but the proper circumstance to melt. Women have no power of withdrawal. Take 'em to the brink and they go over with giddy heads. The brain swims and they topple to their fate. Man flows in a current, woman in eddies. Her heart is a jewel within the reach of any cutpurse apt enough with his sentences."

Some of the stories, however, show very considerable power. 'The Stroke of One' is well told; but the best are some of the weird, nightmare-like fantasies, of which the very indefiniteness and fleeting suggestion only add to the mysterious horror; especially remarkable among these are 'The House of Dishonour' and 'The Devil of the Marsh.' 'The Naiad,' a fantasy of a different character, is a prettily turned conceit illustrating the advantages (to her lover) of a maiden's prejudice for clothes.

DR. SWEET'S *Manual of Current Shorthand* (Oxford, Clarendon Press) is intended to supply the want of a system of writing shorter and more compact than ordinary longhand, and at the same time not less distinct and legible. It is on the "script" basis, and the words are all written at one level. There is no distinction of thicknesses, and all vowels are expressed by joined characters. The author has followed Mr. Callender in presenting two versions of his system—one orthographic, that is, based on ordinary spelling, and the other phonetic. The former is the easier for a beginner to acquire, and is useful for indicating the correct spelling of proper names; but the latter is the briefer. Both versions are systematic and scholarly, but they are less brief than any of the popular systems of the day; and we think they will be found deficient in certainty when written at speed. The restrictions which the author has imposed upon himself in constructing what he calls a pure script system have left him too little scope for making one character distinct from another. As regards the practical tests to which the system has been put, they appear to have been confined to the author's own writing. He has not tried it for reporting, but he wrote out in it the whole of his 'New English Grammar,' employing sometimes the phonetic and sometimes the orthographic method, and was able afterwards to copy out the notes in longhand with ease and accuracy. Dr. Sweet's views on correct English pronunciation will strike most persons as peculiar; for instance, he gives the same sound to the *o* in *omit* as to the *er* in *sitter*.

A THIRD volume has reached us of the interesting series of *Eminent Persons: Biographies* reprinted from the 'Times' (Macmillan). They are many of them good, but, as we have before said, they needed revision for the correction of

errors inevitable in the hurry of daily journalism, and this unfortunately has been neglected. For instance, on p. 19 La Marmora is said to have been in command at Rome in 1849, while on p. 18 it is correctly said he was in command at Genoa.

THE volume of *Essays and Addresses* by the late Canon Liddon which Messrs. Longman send us is welcome. The best things in it are the papers read before the Oxford Dante Society.

A REPRINT of the *Luck of Barry Lyndon*, from the text of the original issue in *Fraser*, has been issued by Mr. Walter Scott. Mr. F. T. Marzials supplies an introduction.—A neat little edition of *Bunyan's Pilgrim's Progress* has been sent to us from Messrs. Bagster.—Mr. Saintsbury's excellent anthology, *Seventeenth Century Lyrics* (Percival), has reached a second edition.—*Matthew Arnold's Selected Poems* (Macmillan) have appeared at a reduced price in the "Golden Treasury Series."

WE have on our table *People of Finland in Archaic Times*, compiled by J. C. Brown, LL.D. (Kegan Paul),—*History of England*, by A. B. Buckley (Macmillan),—*Six Years' Pupil Teachers' Questions, 1886-91* (Moffatt & Paige),—*A Short Guide to German Idioms*, compiled by T. H. Weisse (Williams & Norgate),—*Answers to Modern Side Arithmetic, Part I.*, by the Rev. T. Mitcheson (Hodgson),—*The Test-Pronouncer*, by W. H. P. Phye (Putnam),—*The Analytic Drawing Series, Standard V.* (J. Heywood),—*Map Reading and the Elements of Field Sketching*, by Major W. Verner (Simpkin),—*The Chemistry of Life and Health*, by C. W. Kimmins (Methuen),—*The Emancipation of Women*, by A. Crepez (Sonnenschein),—*An Analysis of the Ideas of Economics*, by L. P. Shirres (Longmans),—*The Jesuits in Poland*, by A. F. Pollard (Oxford, Blackwell),—*The Jurassic Rocks of the Neighbourhood of Cambridge*, by the late T. Roberts, M.A. (Cambridge, University Press),—*Fruit Farming for Profit in California*, by D. Whiting (Griffith & Farran),—*The Auld Scotch Minister*, by N. Dickson (Glasgow, Morison),—*Mr. P.'s Diary*, by James T. Hoskins, First Series (Digby & Long),—*Jean de Kerderen*, by P. Saint Hilaire (Fisher Unwin),—*Hearts of Oak*, by G. Stables, M.D. (Shaw),—*In a Forest Glade*, by E. A. Minty (Digby & Long),—*"I Will"*, by the Rev. A. Hall (Shaw),—*Meda*, by K. Folingsby (Mitchell),—*Mrs. Grundy at Home*, by C. T. C. James (Ward & Downey),—*Syringa*, by A. Nestorin (Digby & Long),—*The Path of Life*, by E. M. Bennett (Digby & Long),—*Poet and Peasant*, by Signa (J. Heywood),—*Out of the Depths*, by W. D. Burrard (Kegan Paul),—*Cathedral and University Sermons*, by R. W. Church (Macmillan),—*Jesus the Christ*, by the Rev. C. Bodington (S.P.C.K.),—*Leadership not Lordship*, by the Rev. H. E. Hall (Kegan Paul),—*Restful Thoughts in Restless Times*, by C. J. Vaughan, D.D. (Macmillan),—*The Sacrifice of Praise* (Griffith & Farran),—*Teachings from the Church's Year*, by the Rev. A. C. Macpherson (C.E.S.S.I.),—*The Christ in the Two Testaments*, by A. C. Rowley (Kegan Paul),—*Christ is All*, by H. C. G. Moule, M.A. (Low),—*Words of Counsel to English Churchmen Abroad*, Sermons, by the Right Rev. C. W. Sandford (Macmillan),—*Terra Vergine*, by A. G. Barrili (Milan, Treves),—*Der Sang von Mönchgut*, by K. Strecker (Stralsund, Zemsch),—and *Le Parrain d'Annette*, by T. Bentzon (Paris, Lévy). Among New Editions we have *The Building of the British Isles*, by A. J. Jukes-Browne (Bell),—*An Elementary Class-Book of Modern Geography*, by William Hughes, edited by J. F. Williams (Philip),—*The Earth and the Solar System*, by T. Page (Moffatt & Paige),—*Handbook of the River Plate*, by M. G. and E. T. Mulhall (Kegan Paul),—and *Memorials of the Episcopate of John Fielder Mackarness, D.D.*, by the Rev. C. C. Mackarness (Parker).

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THE FROZEN RIVER.

THE silver-powdered willows of the Quai
 Rise frosty clear against the roseate skies;
 The winter sunlight mellowed ere it dies,
 And lingers where the frozen river lies.

Between the hurrying wharves, a sheet of gray
 It sleeps beneath the parapets of stone,
 A sudden desolation, empty, lone,
 And silent with a silence of its own.

All round the city vast and loud and gay!—
 If one should weary of the press and din,
 And venture here, beware! The crust is thin;
 One step, and lo! the Abyss would draw him in.

Athwart the happiest lives of every day,
 Beside the Lovers' walk, the household mart,
 Think ye there lies no silent road apart?
 No mute and frozen chasm of the heart?

MARY DARMESTETER.

'SCANDAL ABOUT QUEEN ELIZABETH.'

MR. LANG has so gracefully conceded my main point, and has so frankly admitted that the evidence which I passed over in silence was, from my point of view, irrelevant, that it might seem hardly necessary for me to trouble you with any further observations. As to our different views about Queen Elizabeth, I am not without hope that even these may approximate hereafter; but that must be the work of time. It is quite possible that either my own or his or both may be founded on an imperfect survey of the evidences; but at present I can only say that mine seems quite consistent with all the evidences that I know, and that it appears to me to explain the facts better than any other. Yet I do feel that there are at least two matters in my last letter which, even in justice to my own view as well as to that of Mr. Lang, would be the better for a little further comment.

First, when I talked of Queen Elizabeth's flirting I used a common expression—the best, indeed, that I could find—to signify what evidently took place between her and Dudley. But even here I think we may do Elizabeth some degree of injustice. I do not mean to say that that intercourse was at all becoming in a single lady and a married man; but as to "trifling with his feelings," I doubt considerably the depth of emotion on either side. Marriages of great people were not generally determined by the feelings in those days; and even when Dudley was a single man, after his wife's death, he could hardly have supposed Elizabeth so weak as to be governed simply by emotion. When he was a married man there was a reason, which ought not to have been misunderstood, why these familiarities, unbecoming as they were, should never have been supposed likely to lead to anything further. The truth, as it appears to me, is that Elizabeth loved *worship*. She delighted in a certain chivalrous loyalty towards herself, as an "unprotected female" upon the throne, which developed gradually, as time went on, into a fervid national enthusiasm. It could hardly be so described at the beginning of her reign, when the only question seemed to be not whether she was to marry, but whom she was to marry—that is to say, on what staff she was to lean; whether, like her sister, she was to rely on the power of Spain or of the Emperor; whether she could "square" matters with the Pope, or by a match with the Earl of Arran oust Mary Stuart even from the Northern kingdom and become the head of a great Puritan and Calvinistic confederacy against the Catholic Powers. As to her marrying a subject, that was obviously the least expedient policy of all; but if people would imagine one thing or other, they might as well imagine that as anything else; and even if a little scandal did spring up, a passing cloud on her good name was more endurable in itself than to be driven to a

declaration that would have compromised her too far.

Populus volebat decipi. Dudley was an admirable courtier, and Elizabeth loved to stimulate such devotion to herself. That she fanned the flame too far, even before Amy Robsart's death, may possibly be true; but, at all events, that event made her serious enough for the time, and until Lord Robert's character was completely cleared in her eyes she had nothing more to say to him. Afterwards, feeling that her own suspicions had done him wrong, old familiarities were renewed in a way that set gossip astir once more, and even Cecil, within nine weeks of Amy's death, was believed to have been quite reconciled to the notion of her marrying Dudley. Nay, it was said that the knot had been actually tied. Such rumours it was simply needless to refute, as their very refutation would have given birth to others, perhaps more mischievous.

But, whatever may be said about Dudley's feelings, surely no great consideration was due to those of the Archduke; and to talk of her "jilting" a man whose proposal of marriage was entirely and avowedly political has something of a comic aspect. If the announcement of her refusal and of her intention to marry nobody at all was made to Bishop Quadra after knowledge of Amy's death, it is only an additional proof of the sobering effect which the news of that event had upon her. She had trifled, it seemed, long enough.

So much for the "flirting" question. But as regards the "attempt" at Lady Robert's house, I do think, on consideration, that my plea might be amended. Although Jones's letter is the only evidence of any attempt having been made at all, it may, perhaps, be regarded as uncontradicted testimony; and really, there is no proof whatever that there was not an attempt of some kind. What sort of an attempt could it have been, and by whom could it have been made? The only document which makes any mention of it says likewise that none of Lord Robert's people were then at Cumnor. The "attempt," moreover, could not have been a murder actually accomplished, otherwise the word would have been quite inappropriate. The most plausible view seems to me to be that there was an alarm of housebreaking—a thing which would very naturally cause Amy to trip on the stairs. And there was really every inducement to make such an attempt when Amy had herself dismissed the most of her household to go to what was called "the fair" at Abingdon—really the observances connected with the feast of Our Lady's nativity—and would not allow them to remain at home on her account, even for her greater security. We know that she was a woman of religious feeling, and she was positively angry with Mrs. Odingsells, a widow lady of superior position in the house, who said she would put off her going till the morrow. What wonder if some ill-meaning outsider had marked the departures from the mansion and thought the opportunity was a good one?

JAMES GAIRDNER.

REMINISCENCES OF M. TAINÉ.

ONCE an old abbé said to a young girl perched among the bookshelves of his library: "Taine and Renan are the two eyes of France; honour them!" We honour them, but in mourning, for the two eyes are closed for ever; all is darkness before us, and the glory is departed.

He whom we mourn to-day, and who since last October has had no equal among us, was, even more than Renan, the die which stamped the two generations of Frenchmen who learned to think during the Second Empire. The genius and sentiment of Renan are a great dissolvent force whose work is not ended yet, and which is still capable of Protean surprises. But the mind of Taine was practical and constructive. His theory of the *milieu*, fusing with Darwin's hypothesis

of evolution, produced a philosophy, an explanation of life and things, which, however incomplete, has been the starting-point of all contemporary thought. History owes no less to the man who has left us. His rare genius, capable of the minutest verification of detail, was no less at ease in deducing a law from cases infinitely repeated. He was partial, he was passionate; but never at the expense of the facts, previously examined with the attention of the man of science. And as he always gave us very largely the bases of his conclusion, even should the future sometimes question that conclusion, it will be no less enriched by the vast store of facts accumulated by the great historian of contemporary France.

Yes, the future will honour no less than we the great Positivist philosopher, the historian who, in this troubled crucible of our living, moving age, sought, with the patient exactitude of the chemist, the original principle of its existence. But what we mourn the most the future cannot know; for, carefully secluded, revealed only to a chosen inner circle, the most exquisite and noble personality made of M. Taine a sort of conscience to those who knew him. His absolute sincerity, his probity of soul, were united to a gentle simplicity, a warmth of kindness, a generous sympathy, which one did not expect to find in the author of a system so abstract and so cold in its abstention from illusions. But his kind great soul was like a flame that lit and warmed and cheered the borders of an abyss. Never, I suppose, was a philosopher less absolute in preaching his philosophy. He used sometimes to say, "I wish I had written my works of philosophy in Latin; then I should be sure they could do no harm; they would be read by those only who can understand them rightly."

Never was a freethinker more respectful of religion or more appreciative of the vast and necessary moral force embodied in all religions. In abstaining from affirming he did not deny; and now that the pendulum of time has swung back to the hope beyond reason, the love of mystery, the renewal of faith, which marked the third decade of our century, none watched the modern movement with a kinder spirit than M. Taine. I remember how astonished I was to find him so warmly, so unaffectedly interested in the proceedings of the Society for Psychical Research, in the hypnotic studies of a recent school of medicine, and other manifestations little calculated, I had thought, to appeal to a philosopher of pure reason. But his large spirit saw a greatness in these attempts to verify suprasensible things by a scientific method. He felt no rancour, but a curious interest, in the eager spirits who would fain explore the track he had defined as unexplored. Among the younger generation he had few closer friends than the Vicomte de Vogüé, the Chateaubriand of modern France. Mystics, reformers, apostles, men of action, they were none of them beyond the sympathies of our sage; for none so well as he was aware of the necessity of a moral order in the world, and of the need of a continual renewing and reforming of that moral order. And none more than he was conscious of the impenetrable mystery which lies thick and dark behind all our systems and all our philosophies, which, if it answers to no religion, likewise refutes none either. Only a month ago he spoke with us of the Eleusinian Mysteries, and of that shadowy underworld where men see the roots and not the flowers of things. And he sighed, and said: "In all there is still an Eleusinian Mystery."

Now that he is gone, the revered and beloved master, I count up, like beads on a rosary, all the times I ever spoke with him. The rosary is long; and what new horizons every one of those conversations would freshly open! It still seems impossible to think it is all over; that never again the bright, happy, hospitable hearth will reflect the old kind radiance; that we shall never hush again and cluster to listen when the

low, gentle voice evokes for us such vivid, brilliant visions. How well I remember the spring afternoon when he told me of Browning, a youth of twenty, encountering Stendhal, an elderly and crotchety man of genius, at Civita Vecchia! How he made the figures live! and how, as he showed me the two heads stooping over the voluminous extracts which Stendhal had made from the chronicles of the Italian Renaissance, I marvelled at the extraordinary fitness of things which had led the most picturesque, subtle, and psychological poet of our time to the feet of the one man who could set his genius on the predestined track!

But so it was always when one talked with M. Taine. All that he said seemed to wake up long echoes that went on ringing afterwards. Ay, I remember the first time, or almost the first time, I ever saw him in my house. I was sitting alone, disheartened because the winter's wood was of a sort which sent sparks flying all over my little parlour; such a storm of sparks that I could pay attention to nothing else! And then I remember how he came to the rescue, and showed me the chestnut logs which spit and dattle, the birch logs which smoke and moulder, the sulky pine, and the flaming, cordial oak and beech; till the wood ashes began to sprout and green and burgeon with the birds they used to bear, and I was listening to such a poetry of the greenwood as I have never heard before or since. No one loved trees or spoke of them so well as M. Taine; the great philosopher had the heart of a Druid, and knew the age and history of almost every tree in Paris courts or quays.

He who loved the trees so well lies in a country grave. A white tomb, white as a temple, stands alone on the moorland brow of a hill above the blue Lake of Annecy. And if one stood by the tomb, he could see thence, not alone the clear waters and the theatre of mountains, but—close at hand—the familiar vineyards and the gardens and the long, hospitable, verandahed house where those who made so beautiful a life for him we mourn will keep his memory green for coming generations.

M. D.

THE PANTHEON OF THE PANAMOO INSCRIPTIONS.

M. JOSEPH HALÉVY has issued the first number of his *Revue Sémitique, d'Épigraphie et d'Histoire ancienne* (Paris, Leroux), which contains continuations of his 'Recherches Bibliques,' the second part of his article on the Tell-el-Amarna tablets, notes on some pretended Hittite inscriptions, and some cuneiform and Ethiopic texts. The most interesting essay, in our opinion, is that on the two Semitic inscriptions discovered at Zindjirli (North Syria), the originals of which are in the museum of Berlin, and of which photographic facsimiles are now published in the *Mittheilungen*, fasc. ix. The decipherment of these inscriptions is not particularly satisfactory as yet. The inscription where the king of Yadi, Panamoo son of Krl, is mentioned, is of the eighth century, and the other, where Panamoo son of Bar-Tsur is mentioned, is of the seventh century; the latter was contemporary with Tiglath-Pileser III., whose name occurs in the inscription with the same orthography as in the Bible. The gods mentioned in the inscriptions are the following: Hadad, El, Rkb-el, Reshef, and Shemesh. The language of these inscriptions is either Hebrew tinged with Aramaic, or, according to another opinion, Aramaic tinged with Hebrew. Which Semitic tribe was dwelling in this northern country between the Orontes and the region of Marash, called in Assyrian Samal (ܫܡܠ), "north," is at present doubtful. M. Halévy thinks they were Hittites, or the Hatti of the Assyrian inscriptions, who consequently spoke a Semitic dialect, a fact in accordance with the Bible (Genesis xv.). Thus, according to M. Halévy,

the Hittite problem is now solved. The inscriptions found in Hamath and Aleppo, M. Halévy says, were written by invaders coming from Anatolia. As to the Pantheon of the Panamoo inscriptions, El is known. Rkb—else seems to us connected with the Biblical Rechab, the founder of the Rechabites (Jeremiah xxxv. 2), and not with Rechub and Cherub, as Prof. Sachau suggests. Reshef has been recognized as a deity by M. Clermont-Ganneau in connexion with Job v. 7. See also 1 Chron. vii. 25. Shemesh, "sun," is known.

DANTE AND THE 'MAHABHARATA.'

THE following note may be of interest to commentators on and students of the 'Divina Commedia.'

An episode in the ancient Hindu epic, the 'Mahābhārata,' tells us that three brothers, ascetics, having obtained in gift, in recognition of their priestly services, a herd of cattle, two of them consulted how they might cheat the third, who was the best reputed for his piety and devotion to the Vedas, by appropriating the animals. The narrative goes on to say: "As they proceeded night came upon them on the way. They then saw a wolf before them. Not far from that spot was a deep hole on the bank of the Saraswati. Trita, who was in advance of his brothers, seeing the wolf, ran in fright and fell into that hole. That hole was fathomless and terrible, and capable of inspiring all creatures with fear." Once in the pit, and finding his cries disregarded, Trita, having none of the instruments of material sacrifice, completes the Vedic formula in mental process, and is finally raised from the pit by the river goddess Saraswati. See 'Mahābhārata,' Salya Parva: Gadāyuddha Parva: xxxvi. 24, 25, Chandra Rāy's translation.

We seem to have in the above the nucleus of the episode in the first canto of the 'Inferno,' in which Dante meets with the lean and hungry wolf, "che di tutte brame sembiava carca," which forced him into the "basso loco" where the "sun was silent." Perhaps the similarity might be extended in that Dante was raised from the Lower Regions of despair and penitence by the vision of Divine Virtue in the person of his beloved Beatrice, as the other was drawn out of the pit into which he had fallen by the river goddess. It would be interesting if any of your readers can find any connexion of the legend with Dante's story, if, indeed, it be more than a coincidence. I do not remember myself to have seen any version of it in European literature before the recent translation, excepting Dante's own. WILLIAM DAVIES.

'THE BARRIN' O' THE DOOR.'

STUDENTS of the genealogy of popular fictions will be interested to learn that the humorous Scotch song 'The Barrin' o' the Door,' of which Herd discovered an old version entitled 'Johnnie Blunt' in 1776, finds parallels in one of the tales in Mr. Swynnerton's 'Indian Nights' Entertainment' (noticed in the *Athenæum*, February 4th, 1893, p. 151), and in Pandit Natess Sastri's 'Tales of the Sun; or, Folk-lore of Southern India.' In Mr. Swynnerton's Panjābī version, No. XI., a farmer and his wife are sitting together in their house, when a sudden gust of wind blows open the door, and they agree that the first to speak shall go and close it. They go to bed and remain silent; a dog comes in and eats up all the food he can find, but "never a word they spak." In the morning the wife goes with some grain to be ground by a neighbour, and while she is absent the village barber comes and asks the husband why he sits thus speechless, but receives no reply. Then he shaves the man's head, but cannot get him to speak; next he shaves off half his beard and moustache, and daubs him all over with lampblack. When the woman returns and sees the plight he is in she cries out, "Ah, wretch! what have you been

doing with yourself?" Quoth the man triumphantly, "You've spoken first—go and shut the door!"

The Pandit Natesa Sastri's Tamil version, entitled 'The Beggar and the Five Muffins,' is peculiarly interesting, as it presents a pretty close resemblance to a Venetian form of the story given in Prof. Crane's 'Italian Popular Tales.' Here the agreement is that the first to speak should have the fifth muffin. "Let us both close our eyes and lie down. Whoever first speaks shall get only two muffins, and the other shall have three." One day, two days, three days pass, and the neighbours wonder that the house should remain closed. The beggar was missed in his usual rounds. At length the watchmen climb on the roof and jump down into the house, where they find the worthy couple stretched like two corpses. Neither of them would open eye or speak. At the public expense two litters of green bamboo and cocoa-nut leaves are prepared to remove the pair to the cremation ground, and old graybeards exclaim, "How loving they were thus to die together!" The couple are placed on the pyre, and when the flames reach the man's legs he cries out, "I'll be satisfied with two muffins!" upon which his wife screams, "I have gained the day—let me have the three!" All the folk ran off, save one bold fellow, who questioned them as to the meaning of such extraordinary conduct. What was to be done with a couple who had braved death for an extra muffin? They couldn't be allowed to return to the village, so the elders built for them a small hut in a deserted meadow, where they were compelled to reside, and ever after they were called the "muffin beggars," and old women and young children used to bring them muffins morning and evening out of charity, since they loved muffins so well.

Under the heading of "The Silent Couple," I have brought together several European versions of this diverting story, also Arabian, Turkish, and Hindoo variants, in the second volume of my 'Popular Tales and Fictions.'

W. A. CLOUSTON.

SALE.

HAVING given a notice of the principal lots sold in the first two days of the sale of the first portion of the library of the Rev. W. E. Buckley at the rooms of Messrs. Sotheby, Wilkinson & Hodge, we now proceed to mention others disposed of in the last eight days. Erasmus in Lucam et Acta Apostolorum, dedication copies to Henry VIII., 18l. 10s. Fielding's Tom Jones, first edition, uncut, 69l. Goldsmith's Vicar of Wakefield, first edition, cut down, 39l. 10s.; and a series of the first five editions, 73l. 10s. Gerilson of England, a Romance of Chivalry, 20l. Keats's Poems, first edition, 23l. 10s.; and first editions of his Endymion, Lamia, &c., 15l. 10s. La Borde, Choix de Chansons, 49l. Heures, printed in 1496 by Pigouchet, 20l. Lamb's Woodvil, first edition, 9l. 15s.; and his Elia, first edition, 7l. 10s. Milton's Lycidas, first edition, 67l. Morris's Earthly Paradise, first edition, 23l.; and other of his Poems, first editions, 27l. 12s. 6d. Pseaultier from the library of Marie de Medicis, 34l. 10s. Sherlock's Scripture Proofs of Christ's Divinity, 10l. Swift's Gulliver's Travels, first edition, 12l. 5s. Swinburne's Songs before Sunrise, 10l. 10s. Tennyson's Poems by Two Brothers, 17l.; and 1830 edition of Poems, 13l. 5s.; 1833 edition, 26l.; 1842 edition, 12l. 12s. Voltaire, Zayre, first edition, 26l. Walpole's Castle of Otranto, first edition, 11l. Walton and Cotton's Angler, by Sir N. H. Nicolas, 20l. 5s.

MR. FREEMAN AND THE 'QUARTERLY REVIEW.'

An article has appeared under this heading in the *Contemporary Review* for March, in which

Mr. T. A. Archer attempts to reply to a critical article on Prof. Freeman's work published in the *Quarterly Review* eight months ago. As so long a period of time has elapsed since this article appeared, the public may have but a dim recollection of what its contents actually were—a fact on which, I am sorry to say, Mr. Archer appears to have relied.

I would, therefore, ask those who may feel an interest in the subject to suspend their judgment until they have seen the answer to Mr. Archer's article, which will appear in due course. That answer may surprise those who have read the article in question, and who may have imagined that it was either honest or straightforward. It will convict Mr. Archer of having recourse to a method—inevitable, perhaps, in defending a lost cause—disingenuous, evasive, and unscrupulous, but, unfortunately, not unknown in the annals of controversy. In the main, it consists of setting up ninepins in order to knock them down. Mr. Archer claims, with delicious confidence, to have "pointed out eight mistakes, and these not mistakes of detail, but capital errors, in the course of a few pages" of my article. Of these "eight" capital errors, I gladly admit *one*, which my critic describes, when correcting it, as a "little slip"—a slip so small that he almost apologizes for calling attention to it, a slip which occurs in a passage purely rhetorical, which had absolutely no more to do with my arguments or criticisms of Mr. Freeman's work than the size or shape of the page on which it appeared. As to the "errors" in any way relevant, I deny them all. They are produced by the very simple method of misinterpreting or garbling what I have written, of misrepresenting Mr. Freeman's position, and of misrepresenting the character and status of the authorities for the battle of Hastings. As an instance of this last device (though I must not intrude at length upon your valuable space), I may take Mr. Archer's excuse for confining himself to the 'Roman de Rou,' namely, that it is upon Wace that I myself "mainly rely." This statement is not only untrue; it is the exact converse of the truth. I need only quote from my own article:—

"It is clear that if he [Mr. Freeman] found it needful, in his story of the great battle, to mention this barricade about a score of times, it must have occupied a prominent place in every contemporary narrative. And yet we assert, without fear of contradiction, that (dismissing the 'Roman de Rou') in no chronicle or poem, among all Mr. Freeman's authorities, could he find any ground for this singular delusion; while the Bayeux Tapestry itself, which he rightly places at their head, will be searched in vain for a palisade, or for anything faintly resembling it, from beginning to end of the battle."

I made this statement "without fear of contradiction," and it is not contradicted. Mr. Archer does not attempt to meet it, but calmly asserts, with superb audacity, that I "mainly rely" on the 'Roman de Rou'—the very authority I here dismiss! After this it may not surprise his readers to learn that his article contains at least one alleged quotation from my article, between inverted commas, which never proceeded from my pen.

The fact is that Mr. Archer's object is to represent Wace's poem at all costs as the supreme, if not the sole authority for the battle, and coolly to ignore all others. This is certainly the impression that his article is meant to convey to his readers. I would, therefore, urge them to turn to Mr. Freeman's pages, where they will learn, perhaps with astonishment, that the Professor himself knew better than to assign to a late and second-hand authority any such supreme position.

I may add that Mr. Archer has not only failed to convict me of "errors" or "blunders," but has also, in spite of his confident assertions, failed to prove the existence of Mr. Freeman's "fortress of timber"; and lastly (as I shall

show), that he must himself have known that his arguments were not straightforward.

THE 'QUARTERLY' REVIEWER.

Literary Gossip.

THE Duke of Argyll has been making a special study of the "seven centuries of English misrule" in Ireland, and has just completed a work in which are to be brought to light many new and unnoticed facts bearing on this subject. The work, which is to be called 'Irish Nationalism: an Appeal to History,' will be published shortly by Mr. Murray.

THE Dean of Westminster has adopted Mr. R. E. Prothero as his co-labourer in writing the life of Stanley.

THE success of Miss North's delightful 'Recollections of a Happy Life,' published last year, has led to the selection of a volume of 'Additional Recollections,' which will be issued by Messrs. Macmillan & Co. in the course of next month.

MR. F. STORR is engaged in putting together a volume of anecdotes and educational essays from the papers of the late Mr. Quick.

MR. GEORGE MEREDITH's friends and admirers, who have been for a very long time endeavouring to persuade him to have his portrait painted, will be glad to hear that he has at last agreed to sit to Mr. G. F. Watts.

MESSRS. MACMILLAN & Co. will publish immediately a volume on 'Socialism and the American Spirit,' by Mr. N. P. Gilman, author of a well-known book on 'Profit-Sharing.' The new book is a discussion of the present position and the probable future of Socialism and social reform in the United States.

THE new volume of the 'Dictionary of National Biography,' which will be issued on March 25th, extends from Llwyd to Maccartney. Prof. T. F. Tout writes on Llywelyn the Great, Prince of North Wales; Mr. Leslie Stephen on Locke, the philosopher, on J. G. Lockhart, on Bulwer Lytton, and on Macaulay; Mr. Sidney Lee on Thomas Lodge, John Lydgate, and John Lyly; Mr. J. Willis Clark on David Loggan, artist and engraver, and on Henry Richards Luard; Miss Kate Norgate on William of Longchamp, Bishop of Ely; Mr. Francis Espinasse on Thomas Longman, the publisher, and his descendants; Mr. Lionel Cust on P. J. Louthembourg, R.A.; Mr. Thomas Seccombe on Richard Lovelace, the poet, and on Donough MacCarthy, Earl of Clancarty; Mr. Litton Falkiner on Samuel Lover; Mr. H. Manners Chichester on Sir Hudson Lowe; Mr. W. P. Courtney on Robert Lowe, Viscount Sherbrooke; the Rev. William Hunt on Bishop Lowth; Mr. Russell Barker on James Lowther, Earl of Lonsdale, and George, first Lord Lyttelton; Mr. C. H. Firth on Edmund Ludlow, the regicide; Miss Middleton on Benjamin Lumley; Prof. Grenville A. J. Cole on Sir Charles Lyell; Mr. J. M. Rigg on Thomas, "the wicked" Lord Lyttelton; Prof. J. K. Laughton on Admiral Lord Lyons; Mr. J. A. Hamilton on Richard B. P. Lyons, Viscount Lyons; Mr. Richard Garnett on Edward R. B. Lytton, first Earl of Lytton; Sheriff Mackay on Macbeth; and Mr.

Richard Bagwell on Justin Maccarthy, titular Viscount Mountcashel.

THE annual meeting of the Booksellers' Provident Institution was held on Thursday, the 9th inst. Mr. C. J. Longman, who presided, said he thought the members should congratulate themselves upon the prosperous condition of the society, both financially and numerically, for although through deaths last year the numbers had been decreased by five, the number of members is larger than in previous years. This is accounted for by the accession of recruits in the years 1891 and 1892. Although 1891 more had been granted in assistance than in 1891, they had been enabled to carry over to the current year a balance of 750*l*. These figures, and their knowledge of the stability of the Institution, should act as an incentive to the younger members of the trade to join.

THE fourth volume of M. Renan's 'Histoire d'Israël' will be published in May.

At the annual meeting, which was held last week, of Messrs. Cassell & Co., Limited, it was stated that, considering the depressed state of trade, last year's business might be deemed satisfactory. The net profit for the year rather exceeded 37,000*l*., which gave a dividend for the year, with an interim payment which had been made, of 10 per cent.

MESSRS. HARRISON, of Pall Mall, are going to bring out a set of Argentine, Patagonian, and Chilian sketches, by Mr. C. E. Akers. The subject-matter was collected during a residence of two years in South America.

MR. B. L. FARJEON's new humorous story, entitled 'Something Occurred,' will be published in time for the Easter holidays.

THE ratepayers of Bournemouth have resolved, by a very large majority, to adopt the Free Libraries Act, thus reversing the decision they came to on the subject several years ago. On Monday last, in connexion with the Southwark Borough Polytechnic Institute, Mr. J. Passmore Edwards opened a library, to the shelves of which he is contributing two thousand books. Amongst other contributors of books were Sir John Lubbock, Miss Braddon, Mr. John Murray, and Messrs. Macmillan & Co.

PROF. W. M. RAMSAY writes:—

"Would you allow me to correct an annoying error in the first line of chap. xvii. of my 'Church in the Roman Empire'? In place of 'second century' read *first century*. I hesitated between 'end of the first century' and 'beginning of the second century,' and, after writing the latter, corrected it partly. The error has misled one critic (which I regret the more because he is very kind to my humble work), and it confuses the most difficult topic in the whole subject—viz., the nature of the Episcopate. The Church from the first made singleness, unity, brotherhood, its fundamental idea. Distance between the parts of the Church caused a difficulty in practically realizing the idea. The Episcopate was the device by which the Church tried to meet the difficulty; the bishop of each separate part was the link connecting it with the other parts. This stage in the development of the Episcopate belongs to the first century. Such was the view I tried to express."

MR. C. T. H. WRIGHT, who has been appointed secretary and librarian of the London Library, is a graduate of Trinity College, Dublin, and has been employed for

three years in the National Library of Ireland. He is said to be a good linguist.

THE new volume of the "Cameo Series" will contain a collection of the poems of Madame Darmesteter (Miss Mary Robinson) which have appeared in the *Athenæum* and elsewhere, with some hitherto unpublished elegies, &c. The book will include the sonnet 'Veritatem Dilexi,' in memory of M. Renan, and one in memory of M. Taine.

MR. JOHN DAVIDSON is about to issue, through Messrs. Mathews & Lane, a new volume of verse, entitled 'Fleet Street Eclogues.' These are seven in number, and the speakers in them will not be shepherds, but journalists.

At the last meeting of the committee of the Society of Authors, the late chairman, Mr. Walter Besant, and the late secretary, Mr. S. S. Sprigge, were appointed delegates to represent the Society at the Conference of Authors to be held at Chicago on July 12th.

MRS. MARTHA BRADSHAW, widow of George Bradshaw, the founder of the well-known railway timetables, died last week at Manchester. She retained to the last the Quaker fashion of dress, now almost entirely abandoned.

MESSRS. MACKENZIE, of Inverness, are going to bring out in an enlarged and revised form a series of articles recently contributed, under the title of 'Men or Deer?' to the *People's Journal*, by Mr. W. MacCombie Smith.

MR. SHAW LEFEVRE's work on 'Agrarian Tenures,' which will contain a survey of the laws and customs relating to the holding of lands in England, Scotland, and Ireland, and of the reforms therein in recent years, will be issued by Messrs. Cassell before Good Friday.

THE first meeting of German historians, which, as we reported at the time, was postponed from last year until next Easter, will be held from April 5th to 7th at Munich. The principal topics to be discussed by the conference will be the teaching of history in collegiate institutions and the establishment of *Historische Seminare* at the universities.

SUFFICIENT material is said to have been found among the literary remains of Rückert to enable Dr. E. A. Bayer, the editor of the poet's translation of Firdusi's 'Shahnamah,' to use it as a basis of a new work, which will shortly be published under the title of 'Aus Saadi's Diwan, von Friedrich Rückert.'

BESIDES Prof. H. Brunn, of Munich, Prof. Theod. Mommsen and Prof. Max Müller will celebrate the jubilee of their doctorate in the course of this year—M. Brunn on March 20th, Mr. Max Müller on September 1st, Dr. Mommsen towards the end of the year. Prof. Max Müller has promised to be present at Leipzig to receive his new diploma.

OUR Correspondent writes from Naples:—

"On the 2nd inst. there died here the Norwegian linguist Christian Joachim Mohn, aged eighty-five. He was one of the most learned men in his special field, being thoroughly acquainted with no fewer than sixty languages, principally Oriental. C. J. Mohn was born on November 18th, 1808, in Bergen. Being of a wealthy family, he was able, as soon as he had finished school, to indulge his literary inclinations, and in 1827 he went to Paris, where he

resided for twenty years, now and then making journeys to Egypt, Arabia, Asia Minor, and Turkey. He spent the winter of 1847 in Athens, and in 1848 visited his native town for the last time. The year after he finally settled here in Naples, making every summer, for many years, a trip to London, where he might be seen in the Reading-Room of the British Museum. He very seldom wrote. In 1889 he had printed in Naples, in the Norwegian language, a translation (dedicated to his brother) of three Persian dramas, and in 1890 two others. These books are to be found in all the larger libraries of Norway."

DR. KARL LENTZNER, a well-known German philologist, has become a lecturer in connexion with the Oxford University Extension movement. This is a new departure. Dr. Lentzner has taken modern European languages and literatures for his subject.

THE only Parliamentary Paper of the week likely to interest our readers is Education, Scotland, Code of Regulations for 1893 (3*d*.).

SCIENCE

The Great Sea-Serpent: an Historical and Critical Treatise. By A. C. Oudemans, Jzn. (Leyden, Brill; London, Luzac.)

MR. OUDEMANS, with a seriousness which we cannot sufficiently applaud, has recognized how unfitting it is that the longest animal in the world should lack a monograph, even though no naturalist has as yet had his knife into it. Having, therefore, digested at leisure almost every record of its appearance, the author finds himself in a position not only to describe its external features at length, but even to discuss such details as individual variations of colour and its psychological characters!

The book opens with a long bibliographical list of the works which treat of his subject: a list of great completeness except as regards the sixteenth century naturalists. To Gesner he gives but one reference, and that an incorrect one, fusing into one two separate works with the following titles: (1) 'Historiæ Animalium Liber V.; qui est de Serpentine Natura,' Tiguri, 1587, fol.; (2) 'Nomenclator Aquatiliū Animantium: Icones Animalium Aquatiliū in Mari et Dulcibus Aquis degentium,' &c., Tiguri, 1560, fol. In the second of these works is figured, *inter alia*, a serpent-like beast with a dog's head, some twenty feet in length when compared with men in the same drawing, and provided with a mane of Prince of Wales's feathers curling forward over its head. In drawing this animal Gesner must have had sea-serpents on the brain, for the text—a quotation from Peter Martyr—shows pretty clearly that it represents merely an attempt to depict *Echeneis remora* from hearsay. As we have not met with a citation of this account of the Remora elsewhere, we quote a portion here: "habens in occipite pellem tenacissimam in modum magnæ crumene. Hunc unctum tenent in navis sponda funiculo; viso autem aliquo pisce grandi aut testudine quæ ibi [Cubæ] sunt magno scuto grandiores, pisces solvunt," &c. It is represented as seizing a nondescript fish, while a neighbouring turtle looks on in horror, awaiting its turn. An early notice

of the sea-serpent omitted by Mr. Oudemans is to be found in a German natural history, a curtailed and slightly altered translation of Gesner's great work, entitled 'De Serpentina oder Schlangenbuch, das ist ein gründliche und vollkommene Beschreibung aller Schlangen.... sampt der selbigen conterfaltung' [by H. L. D.] (Heidelberg, 1613, fol.). A study of Gesner's history furnishes references to several older authorities, who need not be enumerated here.

It is on an elaborate comparison of all available accounts of the sea-serpent that Mr. Oudemans's claim to originality of treatment is based:—

"None of them [its sceptical critics] hit on the plan to put all the accounts, tales, and reports of this great unknown animal side by side, to point out the statements which are immediately recognizable as strange, or explicable by reference to some known animal, and finally to decide which of the known animals may have been bold enough to present itself as a deceitful serpentine creature, or, if the result is negative and leads to the conclusion that the sea-serpent does not belong to any known species of animal, to decide what kind of animal does exist, although unknown to zoologists!"

The first group of appearances is unkindly headed "Cheats and Hoaxes." We regret to observe that for two-thirds of these the United States are responsible, notably for those characterized by the "lie with circumstance" and by a style of graphic journalese; they afford most entertaining reading. A chapter on "Would-be Sea-Serpents" treats of animals which have been at various times mistaken for the "loathly worm": squids, sharks, and ribbon-fish. The author then settles down to serious work, quoting and discussing one by one the 162 different accounts of the animal which appear to have been given in good faith, and reproducing all drawings of it. We cannot resist quoting here, for his quaintness' sake, an author whom Mr. Oudemans mentions, but whose work he has not seen, Topsell, who published in 1608 a translation of Gesner with his own additions and comments:—

"Kerandes writeth of a Sea-Dragon in this manner, saying: The Dragon of the Sea is a fish without scales, and when this is grown to a great and large proportion, whereby it doth great harm to other creatures, the winds or clouds take him up suddenly into the air, and there by violent agitation shake his body to pieces: the parcels whereof, so mangled and torn asunder, have been often found in the tops of the Mountains. And if this be true (as well it may be) I cannot tell whether there be in the world a more noble part of Divine providence, and sign of the love of God to his creatures, who armeth the clouds of heaven to take vengeance of their destroyers."

Having thus cleared the ground, the author criticizes the three-and-twenty (!) "explanations" of the sea-serpent put forward by sceptical naturalists, rejecting them all in turn on various grounds, but with a kindly tolerance for the view advocated by Silliman (circa 1834) that the animal might be a gigantic Plesiosaurus, one of the reptiles especially characteristic of the liassic formations in this country, which possessed a long snake-like neck, a long body, and two pairs of well-developed paddles. While thinking, with Silliman, that the sea-serpent agrees with this extinct monster in general shape, Mr. Oudemans

deduces from the available evidence that it must be a warm-blooded mammal rather than a reptile, and that its tail must be much longer in proportion to body-length. His deductive processes are extremely ingenious, if not instantly convincing; and he finally concludes that *Megophias megophias* (Raf.), Oud., as it is to be known in future, is a long-tailed pinniped, a member of the carnivorous order which includes the seals and walruses.

At the risk of incurring some of Mr. Oudemans's rather plentiful sarcasm, we confess ourselves not quite convinced by this monstrous pinniped. That there may exist some gigantic marine animal, possibly more than one, of which zoology knows nothing, his marshalling of the evidence renders almost probable; and the present explanation has the merit of excluding the usual "serpent" hypothesis. The latter has always seemed to us untenable (1) because the strong vertical undulation for the whole length of the body, represented in most figures of the animal, is inconsistent with the general vertebrate arrangement of muscles and bones; (2) because no one has shown (and we venture to doubt) the physical possibility of producing appreciable motive power by these vertical undulations, when the half of each loop is out of water. Neck and tail, however, can be moved in this manner, and our author assigns the motive power to submerged paddles.

Mr. Oudemans's English is of that excellence which has almost ceased to be astonishing in a Dutch *savant*; and both he and the well-known house of Brill in Leyden are to be congratulated on the success with which they have produced a book in a foreign tongue ("I have chosen the English language as being known to all zoologists and to all navigators"). The volume is extremely interesting and not technical; and many of the cuts are excellent.

ANTHROPOLOGICAL NOTES.

THE Royal Society of Northern Antiquaries of Copenhagen has issued to its fellows a second fasciculus of its *Nordiske Fortidsminder*, containing a description by Dr. Sophus Müller of a large silver vase found in 1891 at Gundestrup in Jutland. Only the lower part of the vessel was intact, but within it were placed twelve square plaques, which had evidently formed part of the ornamentation of the upper part, and other portions. One of the outer plaques, most of the border, the two ears, and all the connecting bands between the portions, were missing, so that the vessel must have been placed where it was found after long and rough usage. The plaques forming the upper external part represent alternately male and female heads with accessory figures. The designs are worked in *repoussé*, retouched on the surface. The outer portions appear to have been gilt. The find having been claimed by the National Museum under the law of treasure trove, the finder was awarded 66l. compensation. The plaques forming the ornamentation of the inner surface contain numerous figures of animals, deities, and devotees, apparently representing acts of sacrifice and of worship. Dr. Müller attributes the vessel to a date not later than the first century of our era, and arrives at the conclusion that it was fabricated in Denmark, though the classical inspiration of some of the forms and figures, and the presence of Celtic deities and emblems, might have suggested for it a Gallo-Roman origin. The precise meaning of some of them must, indeed, be left for further

investigation, and will, probably, have to await future discoveries for its complete elucidation.

In *L'Anthropologie*, t. iii. No. 6, Dr. Topinard publishes an original memoir (70 pp.) on the evolution of the molars and premolars among the Primates, and particularly in man, in completion of the researches undertaken in his work on 'Man in Nature.' He acknowledges that what the molars have to say in the problem of the distance of man from the animal and the place of man in the classification as deduced from it does not confirm the conclusions of his book. The fundamental types of the molars are identical in man and the anthropoids, and the lower one differs entirely from that of the pithecan and cebian monkeys. He knows no greater argument for the combining man and the anthropoids in one family, as Broca was inclined to do and Sir William Flower does. But, he urges, what is a single character drawn from an organ consecrated to alimentation—that is to say, having especial relation to animality—by the side of the vertical attitude, the sense of touch, and especially the condition of the brain, which are the special characteristics of man? These raise him considerably above the anthropoids, and taking into account all characters, for and against, the classification of Prof. Huxley in 1871 remains that which should be preserved. The anthropoids ought to be combined with the other apes, and the actual man to form a sub-order in the order of Primates. Other original memoirs in the same review are on natural selection in man, by M. Otto Ammon, and on the lizard among Malayan and Polynesian peoples, by M. Meyners d'Estrey.

Dr. J. Rahon (holder of the Broca Prize) has published in the *Mémoires* of the Society of Anthropology of Paris (second series, t. iv.) his researches as to ancient and prehistoric human remains in view of the reconstruction of the stature of man in the quaternary, neolithic, protohistoric and mediæval epochs. His conclusions are: 1. That the skeletons attributed to the most ancient representatives of humanity are of medium or low stature, except the Lahr man, whose height was about 1,700 mm. 2. That the old man of Cro-Magnon was shorter, and the men of Spy and Chancelade taller, than has been hitherto estimated. 3. That the mean height of the neolithic populations, notwithstanding very extensive variations, is greater than that of the present inhabitants. 4. That the people who constructed the megalithic monuments of the Caucasus had about the same mean height as the present populations. 5. That the several protohistoric, Gaulish, Frankish, Burgundian, and Merovingian populations had a mean height superior to that of the present French people by 1½ mm. only. 6. That the mean height of the people of Paris of the Middle Ages was (subject to some reserve) a little greater than that of modern Parisians. 7. That the ancient Canarians, who have been supposed to be gigantic, did not exceed the mean stature of Frenchmen at the present day by more than 1 mm. 8. That, as far as can be gathered, the proportions of the members of the skeleton to each other have not sensibly varied. 9. Nor the sexual differences. 10. That, speaking generally, the more ancient races are the best endowed.

SOCIETIES.

ROYAL.—March 9.—Sir J. Evans, Treas. and V.P. in the chair.—Prof. Dewar made an oral statement to the effect that he had succeeded in freezing air into a clear, transparent solid, although it was uncertain at present whether the mass was a jelly of solid nitrogen containing liquid oxygen or a true ice of liquid air in which both oxygen and nitrogen exist in the solid form.—The following papers were read: 'On the Evidences of a Submergence of South-Western Europe, and of the Mediæval Coast, at the Close of the Glacial or so-called Post-Glacial Period, and immediately preceding the Neolithic or Recent Period,' by Prof. Prestwich.—'The Electrolysis of Steam,' by Prof. J. J. Thomson.—'On the Geometrical Construction of the Oxygen Absorption

Lines: Great A, Great B, and a of the Solar Spectrum,' by Mr. G. Higgs,—and 'Upon the Existence of more than one Fungus in Madura Disease (Mycetoma),' by Prof. Boyce and Dr. Surveyor.

GEOGRAPHICAL.—March 13.—Right Hon. Sir M. E. Grant Duff, President, in the chair.—The following were elected Fellows: Miss E. Gray, Mrs. M. L. O'Donoghue, Hon. Sir R. J. P. P. P. D. Lugard, Capt. F. McIver Roome, Rev. R. P. Durnford, Messrs. C. Beddington, H. M. Beddington, W. J. P. Benson, A. D. Campbell, R. J. Cunningham, G. Hastings, H. Owen, R. Richardson, H. B. Slee, and W. C. Slingsby.—The paper read was 'The Question of an Antarctic Continent: New Evidence from the Chatham Islands,' by Mr. H. O. Forbes.

GEOLOGICAL.—March 8.—Mr. W. H. Hudleston, President, in the chair.—Prof. W. C. Brögger, of the University, Christiania, and M. A. Michel-Lévy, Director of the Geological Survey of France, were elected Foreign Members.—The following communications were read: 'On the Occurrence of Boulders and Pebbles from the Glacial Drift in Gravels south of the Thames,' by Mr. H. W. Monckton,—'On the Plateau-Gravel south of Reading,' by Mr. O. A. Shrubsole,—and 'A Fossiliferous Pleistocene Deposit at Stone, on the Hampshire Coast,' by Mr. C. Reid (communicated by permission of the Director-General of the Geological Survey).

ENTOMOLOGICAL.—March 8.—Capt. H. J. Elwes, President, in the chair.—Lieut.-Col. L. H. L. Irby, Capt. S. G. Reid, Herr W. Paulcke, Messrs. F. E. Beddard, E. Brabant, F. Bromilow, H. P. Greenwood, F. M. Halford, B. S. Ogle, and L. B. Prout were elected Fellows; and Herr Pastor Wallengren, of Farhult, Sweden, and Herr Hofrath Dr. C. Brunner-Wattenwyl, of Vienna, were elected Honorary Fellows to fill the vacancies in the list of Honorary Fellows caused by the deaths of Prof. H. C. C. Burmeister and Dr. C. A. Dohrn.—Dr. D. Sharp exhibited a species of *Enoplotrupes* from Siam, which was believed to be new, and which he thought Mr. Lewis intended to describe under the name of *E. principalis*. This insect has great power of making a noise, and the female seemed in this respect to surpass the male.—Mr. W. F. H. Blandford said he wished to supplement the remarks which he made at the meeting of the Society on the 8th of February last, on the larva of *Rhyneophorus*. He stated that he had since found that only the first seven pairs of abdominal stigmata were rudimentary. The posterior pair were well developed and displaced on to the dorsum of their segment, which was thickly chitinated, and bore a deep depression, on the margins of which the spiracles were situated.—Mr. W. H. B. Fletcher exhibited a long series of bred *Zygana loniceræ* and *Z. trifolii*, hybrids of the first generation with the following parentage:—*Z. loniceræ*, male—*Z. trifolii*, female; *Z. trifolii*, male—*Z. loniceræ*, female; also hybrids of the second generation between *Z. trifolii*, hybrid, and *Z. loniceræ*, hybrid. He stated that many of the hybrids were larger than the parent species, and that some hybrids between *Z. loniceræ* and *Z. filipendulæ* were the largest he had ever seen, and that *Zygana meliloti* would not hybridize with *Z. loniceræ*, *Z. trifolii*, or *Z. filipendulæ*.—Mr. F. W. Frohawk exhibited a bred series of *Vanessa atalanta*, showing the amount of variation in the red band on the fore wings of the female.—Capt. Elwes exhibited a large number of specimens of *Chrysophanus phlaas* from various places in Europe, Asia, and North America, with the object of showing that the species is scarcely affected by variations of temperature, which was contrary to the opinion expressed by Mr. Merrifield in his recent paper 'On the Effects of Temperature in the Pupal Stage on Colouring.'—Messrs. McLachlan, A. J. Chitty, Bethune-Baker, Tutt, Barrett, and Frohawk took part in the discussion which ensued.—Dr. Sharp read a paper entitled 'On Stridulating Ants.' He said that examination revealed the existence in ants of the most perfect stridulating or sound-producing organs yet discovered in insects, which are situated on the second and third segments of the abdomen of certain species. He was of opinion that the structures which Sir J. Lubbock thought might be stridulating organs in *Lasius flavus* were not really such, but merely a portion of the sculpture of the surface. Dr. Sharp said that the sounds were of the greatest delicacy, and Mr. Goss had been in communication with Mr. W. H. Preece with the view of ascertaining whether the microphone would assist the human ear in the detection of sounds produced by ants. Mr. Preece had stated that the microphone did not magnify, but merely reproduced sound, and that the only sounds made by ants which he had been able to detect by means of the instrument were due to the mechanical disturbance produced by the motion of

the insects over the microphone.—A discussion ensued, in which the President, Canon Fowler, and Messrs. Champion, McLachlan, Goss, Hampson, Barrett, Jacoby, and Burns took part.—Mr. C. J. Gahan read a paper entitled 'Notes on the Longicornia of Australia and Tasmania, Part I,' including a List of the Species collected by Mr. J. J. Walker and Descriptions of New Forms.

METEOROLOGICAL.—March 15.—Dr. C. T. Williams, President, in the chair.—Mr. S. Bidwell delivered a lecture 'On some Meteorological Problems,' which was illustrated with numerous photographs and experiments.

INSTITUTION OF CIVIL ENGINEERS.—March 14.—Mr. H. Hayter, President, in the chair.—A paper by Mr. T. Sopwith was read, giving an account of the break-down of the Cunard steamship Umbria, and of the steps taken on board to repair the damage.

MATHEMATICAL.—March 9.—Mr. A. B. Basset, V.P., in the chair.—Messrs. F. W. Dyson, J. P. Johnstone, T. R. Lee, and J. E. A. Steggall were elected Members.—Mr. Dewar exhibited stereographs of the regular solids.—The following papers were read: 'Note on the Stability of a Thin Rod Loaded Vertically,' by Mr. Love,—'On Complex Primes formed with the Fifth Roots of Unity,' by Prof. Tanner,—'On a Threefold Symmetry in the Elements of Heine's Series,' by Prof. Rogers,—and 'The Dioptries of Gratings,' by Dr. Larmor.—In addition to the readers, Messrs. Greenhill, Walker, Cunningham, and the Chairman spoke on the subjects of the papers.

PHYSICAL.—March 10.—Prof. A. W. Rücker, President, in the chair.—Mr. W. Williams was elected a Member.—Dr. C. V. Burton read a paper 'On the Applicability of Lagrange's Equations of Motion to a General Class of Problems, with especial reference to the Motion of a Perforated Solid in a Liquid.'—Prof. G. M. Minchin read a paper 'On the Magnetic Field of a Circular Current.'

ARISTOTELIAN.—March 6.—Mr. S. H. Hodgson, President, in the chair.—The Rev. C. J. Shebbeare read a paper 'On the Unifying Principle in the Moral Ideal,' of which the purpose was to show that, just as we recognize that in a consummately finished work of art there is such an interdependence among its parts that if one part of it were altered all the rest must suffer with it, so we can recognize a similar interdependence among our ethical judgments; and that, just as we can perceive this congruity among the parts of a work of art only by means of our power of feeling a passion which demands what is congruous in each case, so also we judge in all questions of ethics by means of a faculty in which reason and feeling are inseparably blended, in the sense that it is moral feeling (which is as truly a feeling as the sense of heat or anger is) which shows us relations of fitness and harmony among actions; and that thus we find in ourselves a feeling which performs a rational function, namely, that of discovering relations.—The paper was followed by a discussion.

HUGUENOT.—March 8.—Mr. A. G. Browning, V.P., in the chair.—The Rev. H. E. Hill, Lieut. C. F. Dampier, R.N., Dr. A. von Le Coq, Mr. J. J. W. Chevalier, Mr. E. S. Saurin, Miss R. Paget, and Miss H. M. Poynter were elected Fellows.—Mr. Browning exhibited sets, in silver and bronze, of the medals struck at the Papal and Paris mints to commemorate the Massacre of St. Bartholomew.—Mr. W. Minet read a paper 'On the Fourth French Church at Dover,' tracing its history from its foundation in 1685, under a warrant of James II., down to its final extinction in 1731. The materials for the paper were mainly derived from the minute books of the Consistory, supplemented by the Tanner MSS. in the Bodleian and the Wake MSS. at Christ Church, Oxford. Mr. Minet exhibited a photograph of the building used as the French Church, taken from a contemporary water-colour drawing; also several interesting prints of old Dover.—Mr. Browning, Mr. Hovenden, and Mr. Kershaw spoke on the subject of the paper.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Bibliographical, 7½.—'The Iconography of Don Quixote,' Mr. H. E. Ashbee.
— Aristotelian, 8.—'Time Measurement, its Relation to Philosophy,' Dr. S. H. Hodgson.
— Surveyors' Institution, 8.—Adjourned Discussion on 'Disapplication Practice; particularly as Affected by some Recent Decisions.'
— Society of Arts, 8.—'Alloys,' Lecture III., Prof. W. C. Roberts-Austen. (Cantor Lecture).
— Victoria Institute, 8.—'Buddha and the Light of Asia,' Mr. R. Collins.
Tues. Royal Institution, 3.—'Physical and Psychological Neurology,' Prof. V. Horsley.
— Statistical, 7½.—'Progress of the External Trade of the United Kingdom in Recent Years,' Mr. S. Bourne.
— Civil Engineers, 8.—Discussion on 'The Break-down of the Umbria.'
— Society of Arts, 8.—'Newfoundland,' Mr. C. Fane.
— Anthropological Institute, 8.—'Tasmanians as Representatives of Palaeolithic Man,' Dr. E. B. Tylor; 'Burial Customs in Modern Greece,' Prof. Politis; 'Cave Paintings of Australia,' Rev. J. Mathew.

- Wed. Geological, 8.—'Jaw of a New Carnivorous Dinosaur from the Oxford Clay of Peterborough,' 'Mammalian Incisor from the Wealden of Hastings,' Mr. R. Lydekker; 'Intrusion of Muscovite-Illite Gneiss in the South-Eastern Highlands of Scotland, and its Accompanying Thermo-metamorphism,' Mr. G. Barrow.
— Society of Arts, 8.—'The Manufacture of Non-Poisonous White Lead,' Mr. P. F. Nursey.
Thurs. Royal Institution, 3.—'The Great Revival: a Study in Medieval History,' Dr. A. Jessopp.
— Royal, 4½.
— Electrical Engineers, 8.—'New Form of Portable Photometer,' Sir D. Salomons; 'Earth Currents in India,' Mr. E. O. Walker; 'Influence of Electricity on Tanning Operations,' Mr. C. K. Fulkens.
— Antiquaries, 8½.
— Society for the Encouragement of the Fine Arts.—Conversazione.
Fri. United Service Institution, 3.—'The Best Type of Field Gun for the British Land Service, including the Question of Q.P. Guns,' Capt. J. E. W. Headlam.
— Physical, 8.—'Differential Equation of Electric Flow,' Mr. T. H. Blakesley; 'Experiments on the Viscosity of Liquids,' by Prof. J. Perry, Mr. J. Graham, and Mr. L. W. Heath.
— Civil Engineers, 7½.—'Some Points in the Regulation of Direct-current Motors,' Mr. F. G. Baily. (Students' Meeting).
— Geographical, 8.—Educational Lecture, Mr. H. J. Mackinder.
— Royal Institution, 8.—'Interference Bands and their Applications,' Lord Rayleigh.
Sat. Royal Institution, 3.—'Sound and Vibrations,' Lord Rayleigh.
— Botanic, 3½.—Election of Fellows.

Science Gossip.

THE Swiss Alpine Club will publish on April 1st the first number of a new official monthly organ. It is to be entitled *Mittheilungen des Schweizer Alpenclubs*. It will be of the size and form of the club's well-known 'Jahrbuch.' Each number will contain, as a rule, only eight pages, and it is to be distributed gratuitously to all members of the club.

THE new Malacological Society will meet on Friday, April 14th, and on the second Fridays in May and June, after which there will be no meeting till November.

A SHORT memoir of Prof. W. K. Parker, F.R.S., sometime Hunterian Professor of Anatomy in the Royal College of Surgeons, has been prepared by his son, Prof. Jeffery Parker, and will shortly be published by Messrs. Macmillan & Co. Prof. Huxley has contributed an introductory letter.

THE Colonial Institute is wisely fighting shy of the proposal that it should allow itself to be absorbed by the Imperial Institute. As the financial prospects of the Imperial Institute have been seriously impaired by the expenditure on its building, it is not probable that a flourishing society like the Colonial Institute will consent to amalgamate with it. In its distress the Imperial Institute is seeking to increase its income by taking in lodgers, but hitherto it has only succeeded in securing the Royal Agricultural Society, which has foolishly left its central situation in Hanover Square for South Kensington. The device of electing 'Fellows,' after the fashion of the Westminster Aquarium in its early days, has brought in some money, but not so much as is wanted.

FINE ARTS

Excursions in Greece. By C. Diehl. Translated by Emma R. Perkins. (Grevel & Co.)

THOUGH nobody is likely to complain of the appearance of this charming book in an English dress, it is obvious that any readers cultivated enough to take an interest in it are sure to be able to study it in its original form, which has, apart from the unavoidable superiority of being the author's own expression, other advantages—it is cheaper; several of the plans, though in a smaller volume, are larger and clearer; we miss, moreover, M. Diehl's smart preface, for which Prof. R. S. Poole's is hardly an equivalent. The latter knows his subject well, even though we think he falls into the common mistake of under-rating the pediment sculptures at Olympia, and overrating the 'Nike' of Prægnius; but he does not write with the delicate subtlety of the Frenchman.

Something might also have been done to correct the inaccuracies of the book by the painstaking people who superintended its new form. Thus it is well known that the story told in Schliemann's 'Mycenæ' and elsewhere, concerning Veli Pasha having rifled (in 1810) the "Treasury of Atreus," is refuted by the evidence of Dr. Clarke, who found it open and long since emptied in 1807. So also, on the same page (11), there is the current story of the destruction of Argos in 468 B.C., and the false assertion on p. 12 that the tragic legends of Agamemnon are all centred in Mycenæ—whereas it is very notable that Æschylus never mentions Mycenæ, which is alleged to have suffered destruction for its patriotism against the Medes during his lifetime. On these points M. Diehl's knowledge might very well have been supplemented from even popular English works. So again (p. 30) he adopts the long abandoned identification of the Aquiastra, or whatever they are called, with the Achæans, on the famous inscription of Merenephtah. On such subjects as the discoveries at Delos, where recent work has superseded all older studies, there are fewer of these flaws, but even here M. Diehl has not thought of supplying a curious gap in M. Homolle's admirable sketch of the fall of commercial Delos: he mentions the rivalry of Ostia and Puteoli; he ignores that of the new Corinth, rebuilt by Julius Cæsar. There is a more serious question concerned with the now excavated temple at Eleusis. Is it, as M. Diehl asserts (p. 324), the work of Ictinus (or Mnesicles?) and of Phylon, and therefore of the greatest of Greek builders? or is it, as the Greek archaeologists on the spot affirm, a restoration of the Periclean temple in the age of Hadrian? We will not venture to pronounce an opinion upon this still debated question, but surely M. Diehl should have at least alluded to it in passing. These and many other such flaws forbid us to rank the book before us very highly as a guide for average readers; seeing that a popular style can certainly be combined (especially in a French scholar) with scientific precision. Nor is the book at all systematic or exhaustive, and therefore fit to replace the many English books which profess to guide the traveller from point to point through the most classical of lands.

Nevertheless, we are very far from denying the many excellent qualities which the volume exhibits. Several of its pages are, in the original, of a delicate and subtle charm, which must have taxed all the resources of the translator. To render any modern French into English is hard enough; to reproduce criticisms of artistic style is well-nigh impossible. Miss Perkins has, however, done her work most conscientiously, and we have not found, after frequent comparison of her version with the original, any serious misprision of her author's meaning. This is indeed very high praise, and we only add a couple of instances where improvement was possible, to show the trifling nature of her imperfections. We use *Cyclopes* as the plural of *Cyclops* (p. 41), at least in classical books. The eagle's nest monasteries in Thessaly are called *Meteora*, not the *Meteoroi* (p. 65). "Usual with these painted idols" (p. 103) misapprehends the original, where "de ces

idoles fardées" is in apposition to "de nouvelles statues" earlier in the sentence. The soldier of Marathon is not "a beautiful painted bas-relief," as the accompanying woodcut (p. 116) demonstrates, and the original "le beau bas-relief peint" were better translated by *fine*.

It is not easy to find a translator with a comic vein; the drudgery of the work is incompatible with liveliness of this kind. Nevertheless the following is a very humorous rendering (p. 7). First let us hear the original:—

"Il est peu de gens, je pense, qui n'aient entendu parler d'Agamemnon; si ce n'est par Homère, du moins est-ce par Racine, à coup sûr par Offenbach."

Now for the English:—

"There are few people, I imagine, who have not heard of the name of Agamemnon; if they do not know him from Homer, they will at least have met with him in Browning, or certainly in Lewis Morris."

We may leave our readers to solve the three interesting problems suggested by this version: Is it intended for a compliment? Will it be received as such? and lastly, Is it, or is it not, a compliment objectively? The inquiry is sufficiently intricate: Offenbach's real merits; M. Diehl's opinion of them; two corresponding inquiries regarding Miss Perkins's parallel, and then—but we are trespassing upon hallowed ground. So suggestive a sentence may well put the present translator into the highest rank of her profession.

We turn, in conclusion, to criticize a criticism by M. Diehl which seems to be indicative of subjectivity strong enough to produce grave delusions. He is describing (p. 289) the famous *Hermes of Praxiteles*, and speaks of the infant *Dionysus* as having a hand "raised with a gesture of eager desire, while all his little body trembles with impatience." On the same page he talks of the almost feverish excitement of the child. The translation of the French leaves nothing to be desired. But is this, indeed, an honest account of this infant? Are we not rather astonished, when we come into the presence of the great masterpiece, that the artist has made the infant not only out of proportion small, but as expressionless as a wax doll? And the usual contrast which strikes the unbiassed spectator is that between the exquisite expression of the youth and the cold stiffness of the infant. This is intensified when we remember the analogous group at Naples, where the child sits on the neck of the striding faun, each as full of life and beauty as the other, and here, no doubt, also reproducing the original of some other splendid master. Enthusiasm for artistic perfection is highly commendable, but it should always start from a solid basis of fact.

THE fourteenth annual volume of *The Year's Art, 1893* (Virtue & Co.), is especially valuable for its lists of members of those art societies, including schools and museums, the number of which is not only surprising, but increasing every year in London, the provinces, and the colonies. A prodigious amount of money is spent in art teaching, art charities, and art sales. From this annual we learn that the highest price given last year for an old master was 11,130*l.* for Raphael's 'Crucifixion,'

at the Dudley sale; the next, 10,800*l.*, was for a 'Landscape,' by Hobbema; Crivelli's 'Virgin and Child, with Saints,' which, alas! has gone to Berlin instead of remaining among us, came third at the price of 7,350*l.* The largest sum obtained for a picture by a living artist was 3,780*l.* for Mr. E. Burne-Jones's 'Merlin and Vivien'; his 'Mirror of Venus,' now in the New Gallery, brought 3,570*l.* The largest price obtained for a water-colour drawing seems to have been 2,000*l.* for Fortuny's 'Mazarin Library.' The highest total obtained for a collection of prints was 8,088*l.* for those of the late Mr. R. Fisher, of Midhurst. The directory of artists' addresses comprises nearly 4,500 names, but it might be extended with advantage to include as many names as possible of persons connected with art, as well as those of artists who have not exhibited lately. We miss the usual list of the art books of the year; and we think it would be desirable to revise the statement that the members of the Society of British Artists "have a preference in hanging."

THE INSTITUTE OF PAINTERS IN WATER COLOURS.

THERE are nearly seven hundred drawings in these galleries, a fact that shows that its promoters have not taken the advice of their friends and got rid of the trivialities which add nothing to the value or attractiveness of the exhibition; and yet, in spite of this, the collection we have now to criticize as best we may in a short article is undeniably superior to any of its forerunners.

About a score of drawings deserve special notices. They are above the average, and it is they that make the exhibition compare favourably with its forerunners. For special reasons we begin in the Third or East Gallery, where the largest works are usually hung. Although by no means always the best, they are invariably the most ambitious. Mr. J. Nash has often distinguished himself as a discoverer of new subjects—a gift much more frequently shown in a Paris exhibition than in a London one. Probably Mr. Nash never did so well in two specimens now before us. Of these, No. 595 is distinguished by the motto,

Yet shall poor Tom find pleasant weather
When He who all commands
Shall give, to call life's crew together,
The word to "pipe all hands!"

The painter has ably dealt with a stretch of wild, parched dunes in brilliant weather. A flock of doves turn and circle in the air above the wreckage of a ship, whose figure-head just emerges from the sand; the rushes and sea holly combine to hide her wheel, and "poor Tom's" own bones the wind-drift has uncovered, and the mainmast of his vessel marks his grave. The sentiment of the subject loses nothing from the brightness of the scene and its vivid colours. The invention of a good tragedy is so rare in England that we should have praised this picture even if it had been less well painted. *Derdick* (557), by the same artist, is less attractive as a painting, and the subject is less original. The mastless wreck of a schooner, long ago abandoned, and slowly rolling among huge blue waves, lies before us in the searching sunlight of the day after a storm. The story is dramatically told, the illumination is brilliant and pure, and the management of the light is first rate. Such being the case, we need not examine too closely the drawing, modelling, and local colours of the billows or those of the clouds from which the waves do not take their hues. The weight and unwieldiness of the water-logged hull are well and truly expressed.

Mr. Gordon Browne is another exhibitor who has hit upon a good subject, thrown exceptional tact and energy into his design, and painted it with ability and spirit. His *Press Gang* (533) shows a young fellow who has been chatting with his sweetheart, near the cottage where she lives, pounced upon by a gang of sailors before her

eyes. Taking it altogether, this is the best design in the gallery, and its execution cannot fail to enhance the reputation of one of the best of those artists who give to the illustration of periodicals powers and skill which deserve nobler employment. Several of the cleverest men in this exhibition are in this predicament. *Surprised* (665) is the same sort of picture as the 'Press Gang,' but is not so good.—The *Boy's Love* (512) of Mr. W. Rainey is very ably designed. The figures are characteristic and expressive, but ill composed, they are soundly drawn and painted, and the landscape is good. In *The Summer Sea* (457) of the same artist there is much good colour and good drawing. But we do not care greatly for his rather tame picture *Many Happy Returns of the Day* (100), a sadly hackneyed subject, although parts of the design are praiseworthy and the expressions are excellent.—The flatness of the level sands, the purity and good drawing of the numerous pools which shine here and there between us and the sea, and the extreme luminosity of the large drawing (461) which Mr. G. Cockram christens with the Laureate's line

A still, salt pool, lock'd in with bars of sand, ought to please the visitor. It is the best we have had from him.—With it we may rank Mr. A. W. Weedon's *Carting Seaweed* (462), an airy, broad, and well-drawn view of the coast and sea near Bosham. It lacks brightness and brilliancy. *Stacking Hay* (84), although a little cold, has all the good qualities of its neighbour, and, despite the blackness of its shadows, is in many ways charming. Mr. Weedon has improved considerably of late.—Mr. C. A. Smith's *Coming from the Well* (312), a graceful figure, capably drawn, of a girl bearing a heavy pitcher, is much the best of his contributions, which are all of the same class. They would be better if their shadows were clearer, more varied, and warmer.—Mr. H. G. Hine's fine *Seaford Cliff* (265) is a soft and richly coloured example of his style. *Sunset* (29) over a calm and shallow sea excels in the same way, and is highly poetical. The same may be said of his beautiful *Leaves* (240). *Beachy Head* (373) excites admiration by its breadth, tenderness, and simplicity, as well as by the pearly hues of a summer sunset upon the sea.

Returning to the figure pictures, we may praise the clever *Sir Roger de Coverley* (262) of Mr. C. Green, its graceful and natural figures, full of character and vivacity, and nicely designed draperies of c. 1780, although it is marred by excessive "dryness" and flatness, a scheme of light and shade which is hard to understand, lack of beauty in the girls' faces and the disproportions of some of the figures.—With Nos. 557, 595, 262, and 303 may be classed Mr. F. Dadd's *In the Hands of the Philistines* (211), which is a capital example of that excessively clever designer's comedy. It has not a few of the vices of the stage, its *ad captandum* morality and satire. Mr. Dadd has produced better pictures, *quâ* picture, and yet, according to its own standard, No. 211 is first rate, but the standard is somewhat inferior to that of Mr. Nash or Mr. Green.—The *Divided Attention* (397) of Mr. E. J. Gregory is a sketch, for that artist unpretending, of a young lady with a book in her lap which she feigns to study, while, as we understand it, she is really watching under her eyelashes the movements of some one we do not see. Her expression is lifelike and good, the features are well drawn, and the carnations are bright and pure. The *Helmsman* (361) is clever, *Peveril Point* (266) is pleasant and natural, but *In the Dumps* (253) is trivial.—Sir J. Linton's *Mrs. J. T. Wimper* (380), in a deep blue dress, altogether lacks animation and brightness, yet it is scholarly and sound, and, as a likeness, loyal to nature. A more important example of the same accomplished painter is *Anthea* (235), the profile of a damsel wearing a double fillet.—*Boots at the Holly-Tree Inn* (134) is Miss E. E.

Manley's bright and sympathetic illustration of the well-known story of Dickens. The design is full of spirit, grace, and taste, the figures of the little people being especially taking; yet the whole, clever as it is, lacks research, finish, and solidity to be worthy of the charming design and the brightness and coloration of the work.

A group of excellent landscapes and sea pieces completes the series of drawings we have selected for notice. Mr. W. L. Wyllie has depicted the heaving surface of a sea of pale indigo colour, solidly modelled and drawn, in the *North Atlantic* (254), under the influence of a broad cloud shadow of the clearest and purest tone. It is admirable in every respect, full of colour, and replete with learning. Connoisseurs will appreciate highly *Steam Trials of the Hood* (427), another sea piece of fine quality, and *Off Erith* (435).—The *Florence* (239) of Mr. E. Bale, a view from a convent terrace over the city, is soft, bright, and broad. By the same is *The Villa of Lorenzo de' Medici, Fiesole* (360), a similar picture, with similar merits and qualities, but less finish.—Highly poetical and strong, if not quite sound, is Mr. C. T. Davidson's view of an estuary and *A Moonlit Stream* on the north coast of Cornwall (64). The shining silver of the water, the ponderous, dark grey clouds, and their gloomy shadows on the land, are all homogeneous and vigorously studied in a broad and effective manner.—A contrast to the powerful generalizing and splendour of this romantic picture is furnished by the *Shells* (434) of Miss K. M. Whitley, which are most exquisitely drawn, wonderfully finished, and true.—*Venice, the Ducal Palace* (95), is the best of Mr. J. Fulleylove's contributions this year. It is not quite up to his mark, yet it is noteworthy for the rose-coloured façade of the palace, the airiness and luminous softness and breadth of the whole. It reminds one of James Holland's Venetian drawings. The "*Judgment*" *Corner of the Ducal Palace* (106) and *Venezia* (108), also by Mr. Fulleylove, are refined and harmonious. Besides them, we can praise *The Piazza and San Marco* (199) and *The Ducal Palace* (200) by this able painter.

In conclusion, we can but mention Mr. E. H. Fahey's *Costebelle Hill* (3), bright, hard, and clear; Mr. C. E. Johnson's *Gylen Castle* (4), a romantic tower on the edge of a cliff overlooking the sea, which, though effective, is woolly; Mr. C. McI. Grierson's *Old Folks at Home* (11), a good, though rather loosely touched and woolly piece of genre; Mr. R. H. Steer's *Poor Lad* (25), in which there is much good expression, but it is decidedly prosaic; the broad, but rather coarse and heavy *Lengthening Shadows* (26) of Mr. J. Knight, who ought to abandon his deplorable mannerisms; Mr. H. Goodwin's brilliant and pearly morning effect in *The Market Place, Amiens* (38), a most beautiful and pure study, so exquisite that we recommend it to Mr. Knight's attention; the clever and spirited, but loose and feebly drawn picture of a girl teaching a terrier to play on a piano, by Mr. A. M. Rossi, called *The Music Lesson* (40); Mr. A. Quinton's *Kersey, Suffolk* (68), a sound and brightly painted view of a street of white houses in sunlight, distinguished by its airiness; Mr. C. E. Herne's *La Loggia sotto il Campanile, S. Marco, Venezia* (86), brilliant and rosy, but slight and weakly drawn; the *Durham* (103) of Mr. H. Hine, which is rather hot and thin, and not worthy of the artist; Mr. W. G. Miller's *Returning from Market, Dort* (110), a trifle chalky and lacking colour, yet broad, clear, and well lighted; the vigorous and artistic, but rather conventional *Welsh Torrent* (107) of Mr. E. M. Wimper, a landscape of an old-fashioned sort; Mr. R. E. Groves's *A Freshening Breeze* (138), a spirited sketch of a boat running before the wind, in which the movements and colour of the billows are cleverly reproduced; Mr. J. W. Whympers's *Christchurch from the Common* (141), Mr. C. T. Davidson's *On the Cliffs at Perran* (142), which are both very

good indeed; Mr. J. Orrock's ambitious panorama of *Smaitholm Tower, the Eddon Hills in the Distance* (164), a large and effective sketch of a rugged landscape, impressively composed, but showing the influences of the lamp in the too monotonous colours and empty forms of the mechanical rocks and herbage of the foreground; the *Adam and Eve* (179) of Mr. J. R. Linton, too black in its shadows, yet promising and sincere; the *Tired* (260), cats, by Madame H. Ronner; Mr. Dollman's extraordinarily clever *comedietta* of a highwayman robbing a schoolmistress and her pupils, which he calls *Shearing the Lambs* (282), the wit of which is not of the best nor freshest sort, while the execution indicates that Mr. Dollman does not improve, yet could do so if he chose; Mr. L. Block's richly coloured and homogeneous group of old brown books, a capital piece he calls *What a world of knowledge is here packed up together!* (280); Mr. L. Davis's admirably designed composition of girls playing at *Hockey* (313), a sketch of the slightest and deftest sort; Mr. Yeend King's luminous and simple view of an old street in *Lavenham* (318); Mr. V. T. Garland's *Dolce far Niente* (319), dogs in a kennel; Mr. T. M. Hemy's *Regent's Canal Dock* (343), well-drawn barges and a steamer in air laden with smoke; Mr. J. Aumonier's *Going to Fold* (366), which is exceedingly luminous, brilliant in colour, clear, and harmonious; Mr. E. A. Rowe's *Summer's Bloom* (385), the bright flowers in the foreground of which are painted with rare care and skill, but the background is thin, flat, and woolly; *A Hazy Morning on the South Downs* (412), by Mr. A. E. Bowers, which is a good study of a white calm on a snow-clad landscape; *A Happy Family* (473) of Mr. G. G. Kilburne; *The Old Workhouse, Chichester* (513), of Mr. T. W. Coudery, fading twilight in an old garden; *The Moonlit Harbour, Hayle* (516), of Mr. A. East; *A Dull Day in June* (518) of Mr. J. Finnie; *New Bedding* (519) of Mr. T. A. Brown; Mr. G. G. Kilburne's pleasing though slight *Christmas Story* (564); and Mr. R. Fowler's capital but unrefined and badly coloured, nearly life-size figure of a heavy young woman lying on the ground, which he calls *Sleep* (575).

NEW PRINTS.

A FEW years ago we warmly praised the great merits of a dry-point etching by M. Lospigich, entitled 'The Hamlet,' and published by Messrs. Boussod, Valadon & Co. From the same firm we have received a vellum proof of another work executed in the same manner, by the same artist, named 'The Old Mill,' and representing a long, low building standing in a meadow and bestirring a stream, while a few willows mark the line of the water, their thinly-clad branches catching the rays of the low autumnal sun. Though not so elaborate, exquisitely delicate, or beautifully drawn as 'The Hamlet,' 'The Old Mill' has many fine qualities of its own, the most valuable of which are choiceness of tone and chiaroscuro, breadth and repose, keeping and simplicity.

It is doubtless due to the painter's extreme skill and care that a photogravure, of which we have received a proof, after Mr. Poynter's picture called 'A Greek Girl,' possesses so many of the qualities of a line engraving, especially that clearness and softness which process-prints generally lack. There is due recognition of the harmonies of the tones and colours of the picture, which in this instance are adequately translated, and of the brilliance of the effect. Nothing is lost of the modelling and drawing of the original. From this it is evident that the expression of the face and the spirit of the attitude are intact in the print. Messrs. P. & D. Colnaghi are the publishers.

Mr. W. Wontner's picture of 'Faith' is rather sentimental, but it is executed with spirit and skill. 'Faith' is represented by a handsome dark-haired damsel of the present

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generation, dressed in black. She holds a jewelled crucifix and a black rosary, and her hands are pressed upon her breast. Of this picture Mr. Cormack (for whom we wish nobler tasks in future) has produced a beautiful mezzotint, soft, broad, and full of light, yet solid and firm, with all the good qualities of the picture. It is a fine print, and likely to be welcome to those who delight in sentimental art. Messrs. P. & D. Colnaghi have sent us an admirable "artist's proof" from the plate.

An anonymous hand has sent us a very good photograph by Mr. F. W. Edwards of a side view of the terra-cotta group of Prof. Fawcett and Victory which was executed by Mr. G. Tinworth for Sir H. Doulton. We should prefer the statue of the professor alone, and, were it by itself, we should not mind the Victory. Grouped, they spoil each other. Nevertheless it is a work creditable to all concerned.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 7th inst. the following engravings, from various collections: After Sir J. Reynolds, Mrs. Musters, by J. R. Smith, 173*l*.; Lady Bampfylde, by Thomas Watson, 43*l*.; ditto, first published state, 357*l*.; Viscountess Crosbie, by W. Dickinson, 29*l*.; ditto, 63*l*.; Elizabeth, Countess of Derby, by W. Dickinson, 48*l*.; Lady Caroline Montagu, by J. R. Smith, 71*l*.; Duchess of Buccleuch, with her daughter, Lady Mary Scott, by James Watson, 26*l*.; Lady Sarah Bunbury sacrificing to the Graces, by E. Fisher, 36*l*.; Mrs. Carnac, by J. R. Smith, 215*l*.; Lady Elizabeth Compton, by Valentine Green, 294*l*.; Miss Emma and Miss Elizabeth Crewe, by John Dixon, 26*l*.; Lady Betty Delmé and Children, by Valentine Green, 68*l*.; Garrick, between Tragedy and Comedy, by Valentine Green, 71*l*.; Miss Mary Horneck (The Jessamy Bride), by R. Dunkarton, 42*l*.; Lady Elizabeth Keppel, afterwards Marchioness of Tavistock, by S. W. Reynolds, 35*l*.; The Marlborough Family, by C. Turner, 27*l*.; Lady Louisa Manners, by Valentine Green, 120*l*.; The Hon. Mary Monkton, by J. Jacobs, 120*l*.; Mrs. Pelham, by W. Dickinson, 173*l*.; Lady Catherine Powlett, by J. R. Smith, 25*l*.; The Strawberry Girl, by Thomas Watson, 109*l*.; Lady Talbot, by Valentine Green, 141*l*.; After G. Romney, Mrs. North, by J. R. Smith, 44*l*.; Lady Isabella Hamilton, by James Walker, 96*l*.; Miss Frances Woodley, by James Walker, 109*l*.; After J. Hoppner, Lady de Tabley, by H. Meyer, 47*l*.; Juvenile Retirement, by James Ward, 33*l*.; Children Bathing, by James Ward, 53*l*.; After J. R. Smith, A Visit to Grandfather, by W. Ward, and after J. Northcote, A Visit to Grandmother, by J. R. Smith, 27*l*.

The same auctioneers sold on the 11th inst. the following drawings, from various collections: W. Collins, Fisherman's Bay, Isle of Wight, 78*l*.; D. Cox, Crossing Lancaster Sands, 94*l*.; Kenilworth, 52*l*.; Asking the Way, 50*l*.; Besom Gatherers, 141*l*.; Driving Home the Flock, 262*l*.; On the Medway, 78*l*.; Peat Gatherers, 94*l*.; Cows in a River, 94*l*.; Stokesay, near Ludlow, 178*l*.; Taking the Left Road, 215*l*.; Lugg Meadows, near Hereford, 178*l*.; Hardwick Hall, 330*l*.; Near Carnarvon, 57*l*.; P. De Wint, Kenilworth, 50*l*.; A Lincolnshire Farm, 115*l*.; Old Putney Bridge, 54*l*.; Crossing the Ford, 57*l*.; Wet Meadows, 141*l*.; Hay Harvest, 278*l*.; Corn Harvest, 283*l*.; Stacking Hay, 78*l*.; Saltwood Castle, Kent, 115*l*.; Copley Fielding, Loch Leven Castle, 78*l*.; Glen Falloch, 210*l*.; Fairlight Downs, looking towards Dungeness, 283*l*.; Off the East Coast, 325*l*.; A Landscape, with cattle on a road, and distant hills, 105*l*.; W. Hunt, A Warm Bath, 115*l*.; Black Grapes and Pear, 74*l*.; J. F. Lewis, Street in Seville, with the tower of the Giralda, 162*l*.; W. Muller, Cottage in a Wood, 91*l*.; Eel-traps on the Thames, 99*l*.; The Acropolis at Athens, 105*l*.; S. Prout, Albert Dürer's Well at Nuremberg, 189*l*.; A Troopship leaving Plymouth, 81*l*.; C.

Stanfield, Castle of Chillon, 67*l*.; J. M. W. Turner, Rye, 78*l*.

The same auctioneers sold on the 14th inst. the following engravings, from various collections: After Correggio, The Reading Magdalen, by Longhi, 25*l*.; After Sir J. Reynolds, Dr. Johnson, by W. Doughty, 32*l*.; After W. Peters, The Right Hon. Lady Elizabeth Compton, by J. R. Smith, 25*l*.; After G. Romney, Benedetta Ramus, by W. Dickinson, 39*l*.; Louisa, Lady Stormount, by J. R. Smith, 90*l*.; Caroline, Countess of Carlisle, by J. Walker, 27*l*.; Mrs. Robinson, by J. R. Smith, 31*l*.; Elizabeth, Countess of Derby, by J. Dean, 39*l*.; The Countess of Warwick, by J. R. Smith, 199*l*.

Fine-Art Essay.

MR. T. FAED trusts that the state of his sight will enable him to send to the Academy an upright landscape of much breadth and beauty of light, colour, and effect. Its chief elements are a long line of hills richly clad in herbage, a broad space of water, a boat which has a lofty sail twisted over the foreground of the picture, and a warm and cloudy sky.

THE exhibition of the Society of British Artists will be opened to the public on Monday next. The private view is appointed for to-day (Saturday). The same days are similarly appropriated by Mr. T. McLean for his twenty-ninth annual exhibition of cabinet paintings.

It is proposed to found an Archaeological, Antiquarian, and Historical Society for Herefordshire, a county which is exceptionally rich in varied examples of ecclesiastical and domestic architecture. The Woolhope Field Club has paid some attention to local archaeology, but it is felt that there would be a distinct sphere of usefulness for such a society as that which is now contemplated.

WOOLNER's last contribution to the Royal Academy will be seen at the May exhibition. It is attractive and valuable, not only on account of its intrinsic importance, but because of its marking a new departure on the sculptor's part. It is literally his last work, and represents at life size, in bronze, a young and comely English housemaid, kneeling on the steps of a house, and stooping over her pail. She holds her flannel in both hands and is about to wring it, while she looks at the spot she is next going to scrub. The natural air of the girl, the carefully studied, yet simple completeness of her dress, her strong arms, and her shapely hands, make her a charming figure. The rolled-up sleeves expose the bare arms, which are excellently modelled. The treatment of the face is broad and simple. Of course, we are speaking from an inspection of the plaster cast; the bronze is not ready yet.

A CORRESPONDENT writes:—

"The fonts of Lincoln and Winchester cathedrals have been usually ascribed to the time of their founders, and have been regarded as contemporaneous with the building of the cathedrals. This date, however, now appears to be too early, recent investigation indicating that they belong rather to the middle of the twelfth than to the latter half of the eleventh century. They both, as is well known, belong to a type of which we have other English examples at St. Michael's, Southampton, East Meon, and St. Mary Bourn in Hampshire, and at Thornton Curtis in Lincolnshire. The last-named is an almost exact copy of the Lincoln font on a smaller scale, and is of the same material, black slate stone. All these fonts conform to the same model. A square basin with a hemispherical bowl is supported by four short columns, one at each angle, and a stout cylindrical block in the centre. The four sides of the basin are decorated with carvings in low relief, which at Winchester are partly symbolical, partly historical, and at Lincoln represent mythical monsters. The English origin of these fonts had hardly been questioned until the recent researches of M. Paul Sautenoy in Belgium, and Miss Emma Swann brought to light examples of the same type in various places in the Low Countries, the correspondence of which with the examples in English churches, in form, ornamentation, and material, is so

striking that it can hardly be doubted that they had a common origin. The most remarkable of these Belgian examples are those at Zedelghem and Termonde. In the former, the historical subjects, as at Winchester, are taken from the legend of St. Nicholas of Myra, and the treatment is so much the same as to render it almost certain that they were both the work of the same hand. The general resemblance in style and character of the Termonde font to that at Lincoln is equally striking, as will be apparent to those who have access to M. Sautenoy's recently published work, 'Prolegomènes à l'Étude des Fonts baptismaux' (Lyon-Claesen, Bruxelles, 1892), which contains illustrations of both, as well as of that at Winchester. The author truly says, 'ils présentent des analogies telles qu'il n'est pas possible de douter de leur origine commune; c'est frappant' (p. 98). The black stone of which these fonts are made has been traced to quarries near Tournai, which, according to the work of MM. De la Grange and Cloquet ('Études sur l'Art de Tournai'), cited by M. Sautenoy, is found used for fonts in the whole of the north of France, in Flanders, Hainaut, as well as, as the examples referred to prove, in England. The importation of fonts of this type into England, and, while rare or non-existent elsewhere, their appearance in such widely separated districts as Hampshire and Lincolnshire, open a very interesting field of inquiry. Archaeologists will be glad to know that such an inquiry, together with the history of fonts generally, is being prosecuted by a lady who, together with the late Prof. Westwood's literary and artistic collections, inherits his archaeological spirit, his patience of research and accuracy of mind. The result of Miss Swann's investigations will be awaited with much eagerness by all interested in ecclesiastical antiquities. The publication of this letter may perhaps bring to light other hitherto unknown examples of the same type."

M. DE MORGAN, Director-General of the Service of Antiquities of Egypt, has just issued a very useful little catalogue of the principal monuments exhibited in the Palace of Ghizeh, near Cairo. It contains some 330 pages of closely printed description and two plans, one of the rooms on the lower floor, and one of the rooms on the upper floor. It is an excellent piece of work, and every traveller and student will be grateful to M. de Morgan and to his able assistant, E. Brugsch Bey, for the means of appreciating the value of the national collection of the monuments of the Pharaohs under their charge. An important section of the catalogue is devoted to the description of the mummies of kings and priests from Dér el-Bahari, and it is now possible, for the first time, for the intelligent traveller not only to see what has been discovered during the last few years in Egypt, but also to learn something about it. Every object described in the catalogue is plainly numbered, and thus a great reproach is wiped away from the administration of the Museum. In little more than eight months MM. de Morgan and Brugsch Bey have arranged and opened forty new rooms, and produced a guide to them; it is now to be hoped that these gentlemen will never rest until they have persuaded the Egyptian Government to build a suitable fireproof museum for Egyptian antiquities in Cairo, where they would be accessible to every one.

THE letters discovered by Signor Tsoudas on the Mycenaean vases found in the excavations of a necropolis in Argolis, of which mention has been already made in the *Athenæum*, are not isolated signs, as those of the vase of Signor Stais, but are composed of groups of four or five signs combined, inscribed on the handles. Though in part illegible, several of them present the known syllabic characters of Cypriote writing.

AT the sanctuary of the Pennine Jove, on the Great St. Bernard, the latest report says the waters of the small mountain mere have been drawn off and its bed dried, without, however, the discovery of any notable antiquities. The large rectangular building to the north-west of the temple has been completely disinterred, and seems to have been a Roman dwelling of imperial times. Many tiles were found, having stamps of the Aosta potteries. Gallic and Roman coins and some arms are all else that rewarded the labour.

In lengthening the course of the Athens-Pireus railway a singular metope has been found, differing from all ancient examples in classic temples by the fact of its representing three persons in habits of mourning. It belonged probably to some sepulchral monument. On both sides may be seen the triglyphs.

THE restoration of the Cenacolo d'Ognissanti at Florence, painted in fresco by Domenico Ghirlandajo, is nearly finished, and attention is now being turned to plans for the restoration of the Campanile di Badia and of Ognissanti, as well as the carved wooden ceiling of the church of the Badia.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Philharmonic Society. Bach Choir. CRYSTAL PALACE.—Saturday Concerts.

THE eighty-first season of the Philharmonic Concerts opened, on the whole auspiciously, on Thursday last week, and there is every reason to believe that the series will be successful, the arrangements made, to which we have already drawn attention, being in all respects satisfactory. That the directors should have deemed it necessary to seek a new conductor in place of Mr. F. H. Cowen is a matter that calls for some expression of regret, but certainly no worthier successor among English musicians could have been secured than Dr. A. C. Mackenzie. Something more, however, remains to be said on this matter. We have frequently of late drawn attention to the inexcusable carelessness of those in charge of analytical programmes in neglecting to correct statements which, though accurate originally, become false or misleading with the lapse of time. This is unfortunate when it concerns matters of musical history, but it is doubly regrettable when living musicians are concerned. In last week's book a brief synopsis is given of the history of the Philharmonic Society, in which, speaking of recent conductors, the writer is made to say that the directors have "ground for sincere congratulation for the choice they have made for the present season. It would scarcely be possible to find a more efficient or more popular conductor than Mr. F. H. Cowen." The article from which this extract is taken first appeared several years ago, but its reprint, uncorrected, is distinctly damaging; for if Mr. Cowen is a thoroughly efficient and popular conductor he should not have been dismissed for what was at the worst a venial error of judgment. Let us hasten to add that Dr. Mackenzie at once made a favourable impression, the performance of Beethoven's 'Eroica' Symphony, which was the most important item in the programme given under his *bâton*, being thoughtful and intelligent if not specially impressive. The tone of the strings in the orchestra remains superb. M. Slivinski's rendering of Schumann's Pianoforte Concerto was not by any means satisfactory. Apart from inaccuracies, of which there were several, the playing was hard, and wholly deficient in the poetic feeling and tenderness urgently required in Schumann's music. The Polish executant was more at home in a Nocturne of Chopin and one of Liszt's Rhapsodies. The most interesting feature of the concert was

the performance of a suite in five movements from Dr. Hubert Parry's fine music to 'Hypatia,' which was now heard for the first time under favourable conditions. The movements are the impressive and well-contrasted overture, the melodious *entr'acte* "Hypatia and Philammon," the music to the street scene, the beautiful *entr'acte* "Ruth and Orestes," and the brilliant "Processional March of Orestes." We cannot speak in detail concerning the subjects and general structure of the suite, but we warmly commend it to the notice of orchestral societies. It was finely played under the composer's direction, and was enthusiastically received. Miss Macintyre being unable to appear, Miss Nancy McIntosh contributed the only vocal piece, the air "Il est doux" from Massenet's 'Hérodiade,' which she sang with much taste, though with insufficient dramatic expression.

One of the most interesting concerts ever given by the Bach Choir was that of Friday last week, the programme consisting entirely of works by the Leipzig Cantor, and the wisdom of this course was proved by the very large attendance. To deal minutely with everything that was done would require an essay rather than an ordinary notice, and we can only glance briefly through the scheme. The first and most important work was the 'Trauer Ode' composed for the funeral service in memory of Christiane Eberhardine, wife of Frederick Augustus I., Elector of Saxony, who for reasons of ambition became a Roman Catholic, while his wife remained a staunch Lutheran to the end. There is evidence that Bach subsequently used much of the music for his setting of the Gospel according to St. Mark, which is unhappily lost, and in all probability the work was performed last week for the first time with the original text since 1827. The general style and phraseology strongly recall the St. Matthew Passion, Bach's grandest work of this period. Next in order was an Orchestral Suite in D, the parts of which were only published last year. The most pleasing movement of this appears to be the minuet, but it is fair to add that in the rest of the work the effect was greatly injured by the ear-splitting sounds of the remanufactured long trumpets, of which there are three in the score. The second part included the solemn and beautiful church cantata "Herr, wie du willst," dating from Bach's early years in Leipzig; the fine and vigorous Concerto in D minor for three clavier and strings, the solo parts in which were admirably played by Miss Fanny Davies, Mr. Leonard Borwick, and Mr. Henry Bird; and the first chorus of the church cantata "Es erhob sich ein Streit," composed for Michaelmas Day, 1725. The efforts of the choir throughout this long and arduous programme were, if not without flaw, at any rate highly commendable; and the vocal solo parts were rendered in a manner that, as regards Mrs. Hutchinson, Miss Hilda Wilson, and Mr. Houghton, may be described as efficient, and as regards Mr. Henschel truly artistic. Prof. Villiers Stanford conducted this exceedingly valuable performance with the utmost intelligence. One point remains to be noticed,

namely, the praiseworthy, though most imperfect attempts to reproduce Bach's original instrumentation. The tones of the oboi d'amore are harsh and unpleasant, but those of the remodelled trumpets, with a compass extending to D above the treble clef, are simply exasperating, for they dominate everything else in the orchestra, and it is next to impossible for students of Bach's scores to suppose that the effects are those intended by the master. Further, parts for viole da gamba were played on the violoncellos, and others for lutes partly on the violas and partly on the 'cellos; and therefore, while the direction of the Bach Choir should be commended for conscientiousness in this matter, it cannot as yet be complimented on its success.

The first performance of a Mass by Dvorák lent distinction to the programme of the Crystal Palace concert last Saturday. We say advisedly "first performance," as, although the work was written for the consecration of the private chapel of the Bohemian composer's patron and friend Josef Hlůvka, President of the Imperial Academy of Art, Science, and Literature at Prague, on September 11th, 1887, it had not in all probability been heard until last week in any public building, sacred or secular. The accompaniments were originally written for organ, 'cellos, and basses only, but previous to publication Dvorák added parts for most of the other instruments constituting the ordinary full orchestra, omitting for some inexplicable reason any for flutes and clarinets. Having regard to the special object for which it was composed, it is not surprising to find the Mass concise, unpretentious, and far less arduous for the executants than the 'Stabat Mater' or the Requiem; but it is not less characteristic of Dvorák, several of the simplest passages being remarkable as displaying alike his musical idiosyncrasies and his religious fervour. Attention may specially be drawn to the "Credo," in which the most solemn dogmas of the Roman Catholic faith are illustrated by music which appeals to the most ordinary listener with startling effect, the treatment of the clauses commencing "Et incarnatus est," and ending "Passus, et sepultus est," being as graphic as any setting of the sacred text that we can at present call to mind, though, of course, it is far simpler than those of Bach, Beethoven, Schubert, and Cherubini. Mention may also be made of the lovely "Benedictus," with an important organ accompaniment, and the "Agnus Dei," commencing plaintively in B minor, and finally modulating, with delicious effect, into the relative major, in which key the Mass closes with a cadence marked *ppp*. Many other passages might be selected for notice on account of their originality and beauty, but these must suffice for the present. The performance may be commended, the tone of the voices and the intonation in unaccompanied passages being excellent. The solo parts are not remarkably arduous, and they received full justice from Madame Clara Samuël, Miss Marian McKenzie, Mr. Houghton, and Mr. Andrew Black. The remainder of the programme was sacred in character, including the overture to the second part of Sir Arthur Sullivan's oratorio 'The Light of the World';

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Schubert's setting for female voices of the 23rd Psalm, with the pianoforte accompaniment somewhat unnecessarily scored for orchestra by Mr. Manns; the last two movements of Mendelssohn's 'Reformation' Symphony; and vocal solos.

BACH'S TRUMPET PARTS.

THE so-called Bach trumpets, which the authorities of the Bach Choir pride themselves on having introduced into England, must have originated from the brain of some conductor who placed more reliance upon the "letter which killeth" than upon the "spirit which giveth life," or from that of some instrument maker who was only too glad of the opportunity afforded him of proving the possibility of manufacturing trumpets which could give forth the high notes written down by Bach. Their impracticability was fully demonstrated at last week's concert of the Bach Choir, when on nearly every occasion of their co-operating they drowned everything else in the most distressing manner. It has often been argued that if in Bach's day the trumpets played the notes as they stand in his scores, they must have been a very different kind of instrument from those of the present day, and must have blended with the violins and oboes, instead of standing out against them, as these do. For this reason the late Robert Franz recommended that clarinets in certain instances should be employed in their place. I have, however, another theory to propound, viz., that Bach sometimes wrote his trumpet parts in the same way as he wrote his horn parts, i.e., he intended them to sound an octave lower than they stand in the score. This conclusion I have arrived at by examining the full scores of the works performed on the occasion alluded to above. From the construction of these it appears that, if the trumpets were played an octave lower than they stand therein, they would fall into their proper place, and, while reinforcing the general effect, would not obscure the melodic figure of the violins and oboes.

Is there no conductor to be found who, laying less stress upon the "letter" than upon the "spirit," will give my suggestion a practical trial?

C. A. B.

Musical Gossip.

THE production in London of 'The Golden Web,' the last operatic effort of Arthur Goring Thomas, took place, after a week's delay, at the Lyric Theatre on Saturday last week. Some of the representatives of the leading characters are the same as at Liverpool—namely, Miss Alice Esty as the heroine Amabel, Madame Amadi as the duenna Pamela Patch, and Messrs. Arthur Wilkinson and Mr. W. S. Laidlaw in comedy parts. Mr. Richard Temple is excellent as Lord Silvertop, and Mr. Wallace Brownlow as the Fleet parson, Dr. Manacle, is equal to his duties. Mr. T. A. Shale, however, is rather feeble as the young hero Geoffrey Norreys. The orchestra and chorus are efficient, but both would have been better for a little more rehearsal. The suggested curtailment of the superfluous dialogue had not been made, but Mr. F. Corder, who is named as one of the librettists, wishes it to be understood that he is in no way responsible, as his original book was entirely rewritten without his aid or sanction.

ONLY slight notice is required of the Popular Concerts last Saturday and Monday. On the former occasion the concerted works were Mozart's Quintet in c, and Beethoven's Trio in c, Op. 1, No. 2. Herr Schönberger played the last-named composer's Sonata in e flat, Op. 31, No. 3, and Herr Joachim, Tartini's sonata 'Il Trillo del Diavolo.' The vocalist was a newcomer, Madame Boyanoska, who made a tolerably favourable impression in airs by

Mozart and Gluck (not Glück, as printed in the programme).

ON Monday Mendelssohn's Quintet in b flat, Op. 87, commenced, and Haydn's Quartet in c, Op. 64, No. 4, concluded the concert. Mr. Leonard Borwick played Chopin's Berceuse and the Étude in b minor, Op. 25, No. 10, with delightful finish, but without any distinctness of style; and Signor Piatti repeated Max Bruch's somewhat too familiar 'Kol Nidrei.' Madame Alice Gomez won deserved favour in songs by Pergolesi, Paradies, and Goring Thomas.

A GENERAL desire had been expressed for a repetition of the highly artistic performance of Gluck's 'Orpheus' by the pupils of the Royal College of Music, and it came off last Saturday afternoon at the Lyceum Theatre in presence of a crowded audience. The rendering was in every respect equal, and perhaps superior, to that of the previous occasion, but no further remarks are needed.

Two other noteworthy performances in connexion with the Royal College have been given during the last few days. In the chamber concert at Alexandra House on Thursday last week was a new String Quartet in d, by Mr. H. Walford Davies, whose pianoforte quartet was recently performed at Mr. Dannreuther's concerts, and attracted favourable attention. The present work shows still greater promise, and contains much clever, effective, and musically writing. On Wednesday afternoon, in the west theatre of the Albert Hall, the annual examination of the operatic class was held, the pupils' performance of Mozart's 'Le Nozze di Figaro' being so exceedingly creditable that the authorities should hasten to present it to public notice.

WAGNER'S 'Tannhäuser' was performed by the Carl Rosa Company, for the first time in the provinces, at Liverpool on Wednesday last week, and the production seems to have evoked extraordinary enthusiasm, and is spoken of in the highest terms by the local critics. The principal performers were Miss Ella Russell as Elizabeth, Miss Alice Esty as Venus (surely these two rôles should have been reversed), Mr. E. C. Hedmond as Tannhäuser, Mr. Alec Marsh as Wolfram, and Mr. L. Pringle as the Landgrave.

SIGNOR DUCCI gave his annual concert at the Princes' Hall on Tuesday evening. There were a large number of performers, but the programme consisted entirely of miscellaneous items, and does not call for criticism.

THE Wagner concert given by Mr. Daniel Mayer, with the co-operation of Mr. Henschel and his Symphony orchestra, at St. James's Hall on Tuesday evening was a conspicuous popular success, but as the programme consisted only of quite familiar selections from the music dramas in chronological order from 'Tannhäuser' to 'Parsifal,' detailed notice is not required. Some of the orchestral items were rendered with much intelligence, notably the overture to 'Tannhäuser,' and the preludes to 'Lohengrin' and 'Tristan.' In 'Elizabeth's Greeting' Miss Esther Palliser showed the rapid progress she is making; and an extremely artistic performance was given by Miss Evangeline Florence and Miss Marie Brema of a shortened version of the duet between Elsa and Ortrud from the second act of 'Lohengrin.'

CONTRARY to its usual custom, the Westminster Orchestral Society did not include any novelties in the programme of its concert on Wednesday, and mere record of the performance will suffice. The principal items were Mozart's Overture to 'Zauberflöte,' Mendelssohn's 'Italian' Symphony, the "Danse des Sylphes" from Berlioz's 'Faust,' and the Triumphal March from Mr. Prout's cantata 'Alfred.'

THE playing of Mlle. Eibenschütz at her pianoforte recital at St. James's Hall on Wednesday afternoon showed, on the whole, that the young artist is making satisfactory progress, but she is still inclined to hurry the

time in *allegro* movements, and she has yet to learn the charm of occasional repose. Her programme included Liszt's abominable version of Bach's Organ Prelude and Fugue in a minor; Beethoven's Sonata in e flat, Op. 27, No. 1; four of Brahms's new pieces; and minor items by Schumann, Chopin, Scarlatti, Brüll, and Tschaiakowsky.

WE are pleased to learn that it is now definitely decided to produce Mr. F. H. Cowen's opera 'Signa' at the Dal Verme Theatre, Milan. Rehearsals are to commence very shortly, but the cast is not yet quite settled.

A NEW opera on the subject of 'Manon Lescaut' has just been produced, with apparently great success, at Turin, the composer being Signor Puccini, who is generally regarded in the peninsula as one of the most gifted of the new school of Italian composers.

PERFORMANCES NEXT WEEK.

- MON. Madame Frickenhau's Pianoforte Recital, 3, St. James's Hall.
- Popular Concert, 3, St. James's Hall.
- TUES. Highbury Philharmonic Society, Sir W. G. Cusins' 'Gideon,' &c., 8, Highbury Athenæum.
- London Chamber Concert, 8, Princes' Hall.
- Miss Laura Procter and Miss Mary Clarke's Concert, 8, Queensgate Hall, Kensington.
- WED. Guildhall School Concert, 'The Golden Legend,' 3, St. James's Hall.
- THURS. Philharmonic Concert, 8, St. James's Hall.
- Mr. Charles Ganz's Concert, 8, 15, No. 18, Sussex Place, Regent's Park.
- SAT. Performance of 'Peter the Shipwright' by Pupils of the Royal Academy of Music, 2, Lyceum Theatre.
- Popular Concert, 3, St. James's Hall.
- Crystal Palace Concert, 3.

DRAMA

Dramatic Gossip.

THE forthcoming disappearance of Astley's Theatre, more lately known as Sanger's, will reduce practically to two the number of the theatres on the south bank of the Thames, which before the Restoration was the chief home of the drama. In the year 1770 Philip Astley, a trooper with a reputation for bravery in action, opened an unlicensed circus under the name of a riding school, for admission into which he charged threepence and sixpence. A service rendered to George III. when on horseback secured him a licence. In 1780 he erected a wooden building known as the Royal George, wherein he exhibited trained dogs and equestrian and acrobatic feats. In 1787 pantomime and burletta were added. In 1794, and again in 1803, the edifice was burnt down. On his death in 1814 Astley was succeeded by his son. In 1817 it was known as Davis's Amphitheatre. Gomersal gave here at this time his famous representations of Napoleon. Ducrow next took the house, and died in 1841. After a third conflagration Batty, who built the new house, named it after himself, and it then passed into the hands of Cooke. Dion Boucicault in 1863 converted it into the Theatre Royal, Westminster, and opened with his own adaptation of 'The Heart of Midlothian.' E. T. Smith succeeded to the management, and in 1864 Adah Isaacs Menken made her famous appearance as Mazeppa. It became Sanger's Amphitheatre in 1873, and has since been known by that name.

MANY explanations of Ibsen's 'Master Builder' have been attempted. Here is one more. Hilda Wangel, the self-declared troll, is the youth of Halvard Solness come back to confront him. A consciously half-educated man, he has in his early life devoted himself to ambitious work, has built high steeples to churches, and has courageously mounted to the summits to plant wreaths upon them. It is at this period that he has kissed Hilda, then a child. Now he has devoted himself to commonplace work, building houses for families. Back from the past comes the spectre of his youth, tempting him to quit his base fears of the young generation and his mistrust of the men whose brains he has pillaged, and to essay once more the feats of his early days. His sight is now dizzy, his hand has lost its cunning, and death

comes as the result of his effort. Read by this light, the autobiographical significance of the most nebulous of plays becomes apparent.

'ALEXANDRA' has been somewhat hurriedly withdrawn from the Royalty Theatre, and replaced by 'A Doll's House,' in which Miss Achurch plays the heroine. This familiar impersonation, which Miss Achurch at one time seemed bent upon marring, has now all but regained its pristine witchery. So long as she remains natural and does not seek to force her effects, Miss Achurch is the best, almost an ideal, interpreter of the part, which now once more profoundly stirs an audience. Mr. Herbert Flemming is good as Nils Krogstad, Mr. Charrington is Torvald Helmer, and Miss Carlotta Addison Mrs. Linden.

THURSDAY, March 30th, is the date fixed for the production at the Royalty of Mr. Brandon Thomas's new comedy, 'Clever Alice.'

A COMEDIETTA by Mr. R. G. Graham, entitled 'Our Play,' was given on Monday at the Vaudeville Theatre before the performance of 'The Master Builder.'

With a last act rewritten by Mr. Malcolm Watson, 'Man and Woman,' by Messrs. De Mille and Belasco, which has obtained considerable reputation in the United States, will be given by Mr. and Mrs. Dacre at the Opéra Comique. The scene will be left in America.

THE 'Lost Paradise' has been withdrawn from the Adelphi, at which house 'The Black Domino' of Messrs. Sims and Buchanan is in rehearsal.

AN adaptation, by M. Charles Samson, of M. Zola's 'Une Page d'Amour,' has been given at the Odéon, with Madame Brindeau as Hélène and Mlle. Gaudy as Jeanne.

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